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ILLUSTRATED  
GUIDE TO  
HADDON HALL



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# HADDON HALL

BY THE LATE

LLEWELLYNN JEWITT, F.S.A.

ETC., ETC.

*ILLUSTRATED WITH FIFTY ENGRAVINGS*

**Revised Edition**

LONDON

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# HADDON HALL.



**H**ADDON HALL is undoubtedly the most attractive, as it certainly is one of the most interesting, of all the ancient mansions of England; and none throughout the length and breadth of the land have been more fertile in subjects for the artist or in theme for the writer. The walls of the Academy and of other galleries are hung year by year with pictures and studies of old Haddon, and poets innumerable have descanted on its beauties and dilated on the historic stories with which its history abounds.

Situate in one of the most picturesque, if not literally the *most* beautiful, of our English Shires; absolutely perfect as an example of the fine old baronial halls of our ancestors; full of historical and legendary interest; rich in interesting architectural details, in carvings, in rare armorial decorations, and in remains of the tapestry and other "departed glories" of its former lords; surrounded by scenery of the most lovely description, and rendered easily accessible by road and rail from every part of the kingdom, it is not

surprising that Haddon Hall is visited annually by "thousands and tens of thousands" of people, and that in America it is regarded as one of the places in the "Old Country" which no visitors, even for a week, to the classic land of their history, should neglect to see, examine, and be prepared to converse or write about on their return. Charming as it is in a luxuriant and well-wooded vale, amid the grand old hills of Derbyshire, with the lovely river Wye—the attraction and

delight of all anglers—running serpent-like in its progress at its base, Haddon is indeed a place to be visited and to be enjoyed by people of intelligence; it is a place for the tourist to see and remember, and for the artist, the antiquary, the historian, or the naturalist to linger at and enjoy.

HADDON HALL is distant about seven miles from Matlock Bath, one of the most delightful of places for a summer sojourn, and about twice that distance from BUXTON, perhaps the most fashionable, as it certainly is the most cheerful, and, we believe, the most healthful, of all the Baths of England. Its waters are as efficacious, in certain ailments, as are those of Southern Germany; while the surrounding district is so grand and beautiful, so happily mingling the sublime and the graceful, as to compete, and by no means unfavourably, with the hills and valleys that border the distant Rhine.

The poet, the novelist, the traveller, the naturalist, the sportsman, and the antiquary have found appropriate themes in Derbyshire: in its massive rocks—"Tors," as they are locally called—and deep dells; its pasture lands on mountain slopes; its rapid, yet never broad, rivers, which delight the angler; its crags and caves; its rugged and ragged or wooded steepes; above all, its relics of those earlier days when Briton, Roman, Saxon, and Norman held alternate sway over the rich lands and prolific mines of this lavishly-endowed county; and of a later time, when shrewd monks planted themselves beside the clear streams and rich meadows, to which they bequeathed magnificent ruins to tell of intellectual and material power in the time of their vigorous and prosperous strength.



*Roman Milestone, Buxton.*

Unequivocal evidence exists that the Romans knew the curative properties of the Baths at Buxton; and it is almost certain, from the many Celtic barrows and stone circles found in the neighbourhood, that a still earlier race was acquainted with them. Probably, therefore, for more than a thousand years Buxton has been one of the principal "health-resorts" of this island. Yet few remains of antiquity exist in the town. This dwelling, in which was lodged Mary, Queen of Scots, on her several visits, while in custody of the Earl of Shrewsbury, and to which "good Queen Bess," while sojourning at Kenilworth, sent the Earl of Leicester, that he might drink of the healing waters "twenty days together," has been enclosed and incorporated in the handsome and very commodious

hotel, still called the "Old Hall," which occupies the site; and immediately behind it are the two springs—the Saline and the Iron—the Chalybeate and the Tonic. On a window-pane of one of the rooms in this Old Hall, Mary, Queen of Scots, is said to have scratched the following touching and kindly farewell—the pane of glass having been preserved until recent years:—

*"Buxtona, quæ calidæ celebrare nomine lymphæ,  
Forte mihi posthac non adeunda, vale!"*

Amongst the evidences of Buxton and its Baths being known to the Romans, however, it may just be mentioned that an inscribed Roman milestone, of

which an engraving is here given, was found there, on the site of what is supposed to be the Roman station, and that considerable portions of the leaden cisterns of Roman baths, with coins, fibulæ, and other remains of that period, have been at one time or other discovered. Remains of Roman roads are also to be traced in the vicinity of the town.

Cheerfulness is the handmaid of health ; and although there are many patients in and about Buxton, they do not seem to suffer much : there are more smiles than moans in the Bath-rooms, and rheumatism is not a disease that makes much outer show of anguish.

The grounds and gardens of the Buxton Improvement Company, with the grand pavilion, central hall, concert hall, corridors, conservatories, and other attractions, are made pleasant by music and flowers. The air is genial and gentle, and yet "strong," for Buxton is one of the most elevated of the towns of England—the lowest part of the town being one thousand feet above the level of the sea. The baths are well ordered and well managed : the water, though it be "mineral," is as clear as crystal ; and the draughts are to many as were those of the Pool of Siloam. The records of "arrivals" at Buxton show how numerous are the cities and towns that send invalids to its health-giving waters. We are not, however, writing a guide to Buxton, or we might describe a score of objects, curious, interesting, and instructive, within a walk or a short drive of the town, to say nothing of its very comfortable hotels and lodging-houses. All we need add for the information of the tourist from Buxton to Haddon is, that by means of the Midland Railway he will reach Bakewell, some two miles and a half from Haddon ; or Rowsley, which is scarcely two miles distant from it—the line running in a tunnel through the hill on which the Hall stands. There are also coaches, waggonettes, and other conveyances making the journey, and private carriages, at moderate charges, can always be had for this delightful drive.

It would, indeed, be difficult to find in any part of the British dominions a drive so grandly beautiful as that between Buxton and Haddon. Within half a mile of its centre is "The Duke's Drive" (formed in 1795 by the then Duke of Devonshire) : it runs through Ashwood Dale, passing the Lover's Leap, and so on by Sherbrook ; but the line for Haddon traverses Ashwood Dale, Miller's Dale, and Monsal Dale, passing at some little distance the Lover's Leap and Chee-Tor—stupendous crags, from the crevices of which grow small trees, partially crowned and covered with ivy, ferns, and lichens—groups of varied foliage intervening, with, here and there, thick umbrageous woods, and the river Wye—not the "sylvan Wye, thou wanderer through the woods," of Wordsworth, but its namesake of lesser fame, though equal loveliness, that has its source a mile or two north of Buxton—journeying all the way, until at Rowsley it joins the Derwent, from whence the blended waters, running by Matlock, Belper, and Derby, flow into the Trent, and so make their way to the sea.

To give a list of the several objects that delight the eye and mind during this comparatively short distance would be to fill a volume instead of a page. The

naturalist, the botanist, and the geologist will find treasure-troves in any of the surrounding hills and valleys ; while natural marvels abound, within a few miles, in all directions—such as Poole's Hole, the Blue-John Mine, the Ebbing and Flowing Well, and the Peak Cavern, with its summit crowned by the fine old castle of "Peveril of the Peak." Majestic Chatsworth—to the interior of which, on certain days, the people are admitted, the park being at all times freely open to all comers \*—is distant about three miles from Haddon, across Manners Wood and intervening hills : in short, there are a hundred places of deep interest within a drive of Buxton, and if it be a long drive, Dovedale †—the loveliest dale in England—is easily reached ; so, indeed, is far-famed Alton-Towers.

We pass, on our way to Haddon, through the ancient town of Bakewell, to the venerable parish church of which we shall, in due course, conduct the reader—for it contains some monuments of the VERNONS, lords of Haddon, and their successors of the family of MANNERS—and, winding through a rich and very beautiful valley, we arrive in sight of Haddon Hall.

Before we enter this fine old Hall, however, we must ask the reader to glance at another route to Haddon—that which he will probably take if his tour be made direct from London.

No doubt many visitors to Haddon will start from DERBY ; and if the road from Buxton is charming, so also is that from the capital of the shire : it is more open ; the vales are wider ; the views are more extensive ; there are the same attractions of hill and dell, and rock and river ; cottages embosomed in foliage ; church steeples seen among richly-clad trees ; clean and happy-looking villages ; and distant towns, never indicated, except in one case—that of Belper—by the chimneys and sullen shadows of manufactories. For more than twenty miles the route is a continuation of scenic loveliness, such as, in its calm and quiet charm, its simple grace, and all the attractions of home nature, can be found nowhere else in the "wide wide world." Leaving Derby, and passing by the famous "Boar's Head Cotton" manufactory of Messrs. Evans on the left, and Breadsall on the right, the first station arrived at is Duffield, a delightful village, where was once the castle of the Peverels, and so on to Belper, famous for its cotton-mills of the Messrs. Strutt. Then forward through a delightful country to the pleasant Junction of AMBERGATE, from whence the railway runs by the picturesque village of Cromford, the creation of one great man, Sir Richard Arkwright ; Matlock Bath, with its pretty villa residences peeping from woods that clothe Abraham's Heights ; Matlock Bridge, whose hillside is studded with hydropathic establishments ; and Darley Dale, with its interesting old church and grand old yew-tree, the largest in the kingdom, until the train stops at—ROWSLEY. Of the scene, when looking across the beautiful valley from Stanton Woodhouse, Lord John Manners thus feelingly writes :—

\* The "Chatsworth Hotel," at Edensor, close by the park gates, a large and remarkably well-appointed inn, will be found a desirable resting-place, either for a short or long visit, by the tourist.

† The principal inns at Dovedale are the "Peveril of the Peak" and the "Izaak Walton ;" at Ashbourne, the "Green Man."

“ Up Darley Dale the wanton wind  
In careless measure sweeps,  
And stirs the twinkling Derwent's tides,  
Its shallows and its deeps.

O'er distant Matlock's lofty Tor  
A broken rainbow gleams,  
While the last ray of parting day  
Athwart the valley streams.  
The waving woods that crown the banks  
'Bove Chatsworth's gorgeous pile,  
Repose in greenest gloom, nor catch  
The sun's departing smile.”



*The “ Peacock ” at Rowsley.*

The “ Peacock ” at Rowsley is one of the prettiest and pleasantest inns in “ all England : ” neat, well-ordered, clean, and comfortable, it may be accepted as a model. It has ever been in high favour with “ brethren of the angle ”—long before the neat and graceful railway station stood so near it that the whistle of the train is audible a dozen times a day, and twice or thrice at night. The fine old bridge close at hand throws its arches across the Derwent ; neatly and grace-

fully trimmed gardens skirt the banks of that clear and bright river, into which flows the Wye about a furlong off; and rivers, meadows, rocks and dells, and hills and valleys "all round about," exhibit to perfection the peculiarities of the vale, so rich in the beautiful and the picturesque. The "Peacock" is the nearest inn to Haddon; and here hundreds of travellers from all parts of the world have found, not only a tranquil resting-place, but a cheerful home. We have thought it well to picture it, and have placed at its doors one of the waggonettes that drive hither and thither from Matlock, Buxton, and other places; and the tourist may rest assured that this pretty inn is indeed a place at which he may "rest, and be thankful."\*

At Rowsley the tourist is but about three miles from Chatsworth,† and two miles from Haddon. A pleasant walk through the valley brings him in sight of Haddon Hall; and from this road he obtains, perhaps, the best view of it. Partly hidden as it is by tall and full-leaved trees, its grandeur is not at once apparent; but the impression deepens as he ascends the steep pathway and pauses before the nail-studded door that opens into the courtyard.

Before we proceed to describe the HALL, however, it will be well to give our readers some account of its former owners—the VERNONS—reserving, for the present, the history of their successors, the illustrious family of MANNERS, from their origin, as knights, to the period of their high elevation, as Earls and Dukes of Rutland, and so down to the present time; and also to put them in possession of a brief sketch of its history.

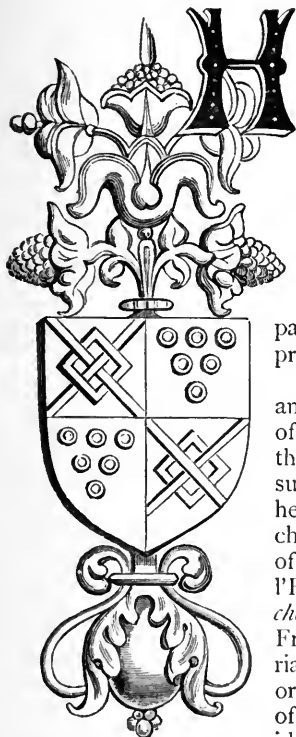
The history of Haddon, unlike that of most of our ancient baronial residences, has from the first been one of peace and hospitality, not of war and feud and oppression; and however much its owners may at one period or other have been mixed up with the stirring events of the ages in which they lived, Haddon itself has taken no part in the turmoils. It has literally been a stronghold, but it has been the stronghold of home and domestic life, not of armed troops; and it possesses, therefore, an interest peculiarly its own.

At the time of taking the Domesday survey, when the manor of Bakewell belonged to, and was held by, the king, Haddon was a berewite of the manor, and there one carucate of land was claimed by Henry de Ferrars. Over-Haddon, a village two or three miles off, on the hills, was also another berewite of the same manor. To whom Haddon belonged in the Saxon period is not clear; so that the first owner of which there is any distinct knowledge is this Henry de Ferrars, who held it in 1086, and who, by grant of the Conqueror, held no less than 114 manors in Derbyshire alone; built Duffield Castle; and founded the Church of the Holy Trinity, near the Castle of Tutbury.

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\* An album, kept at the inn, contains many distinguished names: among them is that of the poet Longfellow; also the (travelling) name of Maximilian, sometime Emperor of Mexico, who spent here the last night of his sleep in England, previous to embarkation on his fatal voyage.

† For a full and profusely illustrated account of the "Palace of the Peak" see "Chatsworth" by Llewellynn Jewitt, F.S.A.; it contains every possible information for the visitor, and is the only publication specially devoted to the subject.



*Arms of Vernon quartering  
Avenell.*

**H**ADDON was, at a very early period, held, it is said, by tenure of knight's service, by William Avenell, who resided there, and held much land in the neighbourhood. Of these, soon after the foundation of Roche Abbey in 1147, William de Avenell, Lord of Haddon, gave to that establishment the Grange of Oneash and its appurtenances. One of the daughters and co-heiresses of William de Avenell, Elizabeth, married Simon Bassett, of the fine old family of Bassett, owners of much property in this and the neighbouring counties; and the other married Richard de Vernon, and thus Haddon passed into that noted family, of which we shall now proceed to give some brief particulars.

The family of Vernon is of very considerable antiquity, and derives its name, as do many others in the baronage of England, from its primitive domicile in Normandy—the *châtellenie* of Vernon forming one of the territorial subdivisions of that country, and the castle, with its hereditary lords, being recorded in the Anglo-Norman chronicles. According to the present territorial division of France, Vernon is a commune in the department de l'Eure and arrondissement d'Evreux; and, as being the *chef-lieu*, gives name to the canton in which it is situate. From this place, one of the most picturesque and luxuriant of the vine districts, the family of Vernon take their origin; and from them also is derived the fine old family of De Redvers—the two families, indeed, being originally identical—a name assumed by a Vernon in the eleventh century from the place of his residence, Réviers, in Normandy, and whose family were "Comtes des Réviers and

Vernon, and Barons de Nêhou," and both tracing from the D'Ivry stock. Mauriscus d'Ivry (father of Robert d'Ivry), who was father of Alselin Goël—the names of whose sons, Roger Pincerna, surnamed the "Stammerer," Lord of the Castle of Grosseuvre; William Lupellus (Lovel), who acquired the Castle of Ivry on the death of his elder brother; and Robert Goël, are so well known in history—had a son, Baldwin, who took the surname of De Revers, from the place of his residence; and two generations later, William, the son of Richard, assumed the name of Vernon, from the *châtellenie* of that name which he held. His son, Hugh de Revers, or Vernon, usually called Hugh de Monachus, had a son, William de Vernon, Lord of Vernon, who founded the Abbey of Montebourg. By his wife, Emma, he had issue two sons, Walter and Richard; the latter of whom, Richard de Redvers, or Vernon, came over at the Conquest, and was created Baron of Shipbroke in Cheshire. He married Adeliza, daughter of William Peverel of Nottingham, and received with her in frank-marriage the manor of Wolleigh, county Bucks. One of their sons, Baldwin de Redvers,

was created Earl of Devon, and from him descended the line of earls of that name; while William de Redvers, who inherited the Norman baronies of Vernon, Réviers, and Néhou, reassumed the surname of Vernon from those possessions. He had an only son and heir, Hugh de Vernon, Baron of Shipbroke, who married a daughter of Raynold Badgioll, Lord of Erdeswicke and Holgrave. By this lady he had a numerous issue; the eldest, Warin, continuing the barony of Shipbroke; Matthew, inheriting the lordships of Erdeswicke and Holgrave, and ancestor of the Vernons of those places; and Richard, with whom we have now to do. This Richard de Vernon married Avice, the daughter and co-heiress of William de Avenell, Lord of Haddon; his other daughter and co-heiress marrying Sir Simon Bassett. By his marriage with this lady Richard de Vernon acquired Haddon and other estates, and thus became settled at Haddon Hall. He had issue an only daughter and heiress, who married Gilbert le Francis; and their son, Richard le Francis, took the name of Vernon on coming into the property, and settled at Haddon. He married Mary, daughter of Robert, Baron of Stockport. His descendant, Sir Richard Vernon, Lord of Haddon and of Appleby, &c., married Maude, daughter and co-heiress of William de Camville, by whom he had an only son and heir, William Vernon, who was only ten years of age at his father's death in 1422, when he was found heir to his grandfather. In 1430 he obtained a grant of free warren from the king. He married Joan, daughter of Rhees ap Griffith, and heiress of Richard Stackpole, and had issue by her, Sir Richard Vernon, Knt., of Pembrugge (sometimes called Sir Richard de Pembrugge), Lord of Haddon and Tonge, which latter lordship he acquired by his marriage with the sister and heiress of Sir Fulke de Pembrugge, or Pembridge, Lord of Tong, in Shropshire. Their son, Richard Vernon, was father of Richard Vernon, Treasurer of Calais, Captain of Rouen, and Speaker in the Parliament at Leicester, in 1426. By his wife, Benedict, daughter of Sir John Ludlow, of Hodnet, he had issue, with others, Sir William Vernon, Knt., who, marrying Margaret, daughter of Sir Robert Pype, of Spernore, acquired that manor and lordship. He was buried at Tonge, where a monument, as well as one erected at Montebourg, was placed to his memory.

His son, or grandson, Sir Henry Vernon, was made Governor to Prince Arthur by King Henry VII., with which monarch he was a great favourite. He married Anne, daughter of John, second Earl of Shrewsbury, by Elizabeth Butler, daughter of James, Earl of Ormond. By this marriage he had issue, Sir Henry Vernon, who was made High Steward of the King's Forest in the Peak by Henry VIII., and held many other posts. He had issue two sons, Sir George Vernon and Sir John Vernon. Sir Henry died in 1515, and was succeeded by the eldest of his sons, Sir George, "the King of the Peak," who succeeded to the Haddon and other estates, as will be presently shown.

Sir John Vernon, Knt., married Helen, daughter and co-heiress of John Montgomery, of Sudbury, in Derbyshire, with whom he received the Sudbury and other estates, and thus founded the family of Lords Vernon. He was one of the King's Council in Wales, and Custos Rotulorum of Derbyshire, and dying in 1540, was buried at Clifton Camville. He was succeeded by his son, Henry Vernon, who, in his turn, was succeeded by his son, John Vernon, who married



Mary, widow of Walter Vernon, of Houndhill, and daughter of Sir Edward Littleton, of Pillaton Hall, by whom, however, he had no issue. On his death in 1600, the estates passed to his stepson, Edward Vernon, the eldest son of his wife by her former husband, the family consisting of three surviving sons—Edward, Thomas, and Walter—and four daughters. By this lady, while a second time a widow, Sudbury Hall is said to have been erected. Edward Vernon was succeeded by his son, Henry Vernon, who married the sole daughter of Sir George Vernon, of Haslington, in Cheshire, and by her had issue a son, George, who succeeded him. This George Vernon was thrice married: first to Margaret, daughter of Edward Onely, by whom he had no issue; and, third, to Catherine, daughter of Sir Thomas Vernon, Knt., merchant of London. By this lady he had a numerous family, and was succeeded by his eldest and sole-surviving son and heir, Henry Vernon, who married, first, Anne, sole daughter of Thomas Pigott, Esq., and heiress of her mother, who was sister and sole heiress of Peter Venables, last Baron Kinderton; and, second, Matilda, daughter of Thomas Wright, Esq., of Longston. Henry Vernon, who thus inherited the estates of the Venables, assumed that surname in addition to his own. He had issue by his first wife, among others, a son, George Venables-Vernon, by whom he was succeeded.

George Venables-Vernon married three times. By his first wife, the Hon. Mary Howard, daughter and co-heiress of Thomas Howard, sixth Lord Howard of Effingham, he had issue a son, the second Lord Vernon, and a daughter, Mary, married to George Anson, of Orgrave, the father of the first Viscount Anson. By his second wife, Anne, daughter of Sir Thomas Lee, he had no issue; but by his third wife, Martha, sister to Simon Harcourt, first Earl Harcourt, he had a numerous family, as will be shown. This George Venables-Vernon was created



*Arms of Lord Vernon.*

Baron Vernon of Kinderton in 1762, and at his death was succeeded in his titles and estates by the eldest son of his first marriage, George Venables-Vernon, as second Lord Vernon, who married, first, the Hon. Louisa Barbarina, daughter of Bussey, Lord Mansell, by whom he had an only daughter, who died unmarried; and, second, to Georgiana, daughter of William Fanquier, Esq., by whom he had also an only daughter, Georgiana, married to Lord Suffield. His lordship was succeeded in title and estates by his brother, the Hon. Henry Vernon, as third Lord Vernon. This nobleman—whose brother Edward took the surname of Harcourt, and became Archbishop of York, and one of whose sisters, as has been shown, married the father of the first Viscount Anson, and another, Elizabeth, became the wife of George Simon, second Lord Harcourt—married twice. By his first wife, Elizabeth Rebecca Anne, daughter of Charles Sedley, Esq., of Nuttall, his lordship had issue two daughters (one of whom, the Hon. Catherine, died unmarried; and the other, the Hon. Louisa Henrietta, married the Rev. Brooke Boothby, Prebendary of Southwell), and one son, George Charles Venables-Vernon, who succeeded him as fourth Lord Vernon. This nobleman married, in 1802, Frances Maria, daughter and heiress of Sir John Borlase Warren, Bart., K.B., of Stapleford, by

whom he had issue, the Hon. George John Venables-Vernon, fifth Lord Vernon, who assumed the surname of Warren by sign-manual in 1837, for himself and the children only who should be born after that date. His lordship married twice: first to Isabella Caroline, eldest daughter of Cuthbert Ellison, Esq., M.P., by whom he had issue the present Lord Vernon, the Hon. William John Borlase Warren Venables-Vernon, who assumed the additional surname of Warren, and three daughters; and, second, in 1859, his cousin, Frances Maria Emma, daughter of the Rev. Brooke Boothby, who still survives him, without issue. Lord Vernon, as the Hon. George John Vernon, was M.P. for Derbyshire from 1830 until, on the death of his father, he entered the Upper House. He was one of the most energetic supporters of the rifle movement, being himself the most skilful rifle-shooter of his day, carrying off the principal prizes at the various Swiss Tirs, as well as elsewhere. As a scholar his lordship ranked very high, and the "Dante," edited by him, is the most sumptuous work of its kind ever attempted. Lord Vernon died in 1866, and was succeeded by his eldest son, the Hon. Augustus Henry Venables-Vernon, as sixth Lord Vernon, the present peer, who was born in Rome in 1829, and was Captain in the Scots Fusilier Guards, and Captain Commandant of the Second Battalion of Derbyshire Rifle Volunteers. His lordship married, in 1851, Lady Harriet Anson, daughter of the Earl of Lichfield, by whom he has issue two sons and four daughters.

Having now shown the descent of the Lords Vernon from the old Lords of Haddon, we return to the "King of the Peak"—Sir George Vernon—and his heiresses. Sir George was, as we have shown, elder brother of Sir Henry Vernon, from whom the Lords Vernon are descended. He succeeded to the estates on the death of his father in 1515, and, at the time of his death in 1567, was possessed of no less than thirty manors in Derbyshire alone. He was married twice: first to Margaret, daughter of Sir Gilbert Taylebois, Knt.; and, second, to Maude, daughter of Sir Ralph Langford, by whom he had no issue. He had issue by his first wife two daughters, his co-heiresses, Margaret and Dorothy, whose husbands inherited his immense possessions. Margaret Vernon married Sir Thomas Stanley, Knt., of Winwick in Lancashire, second son of Edward Stanley, third Earl of Derby; and Dorothy Vernon, whose name has become a household word, married Sir John Manners, Knt., second son of Thomas Manners, Earl of Rutland, and direct ancestor of the present Duke of Rutland.

Sir George Vernon lived at Haddon in such a style of princely magnificence and hospitality as to earn for himself the title all around of "King of the Peak." It is said that he was one of the most generous and hospitable, as well as just and strict of men, although given, perhaps, to undue severity and to an indulgence in "Lynch law," and that he lived and died in the "good esteem" of most men.

One tradition, briefly told, will sufficiently illustrate the firmness and decision of his character, and the power he held over the actions and even the lives of the people around him. It is related that a pedlar who had been hawking his wares in the neighbourhood was found murdered in a lonely spot. He had been seen the evening before to enter a cottage, and never afterwards seen alive. As soon as Sir George became aware of the fact of the crime having been committed, he

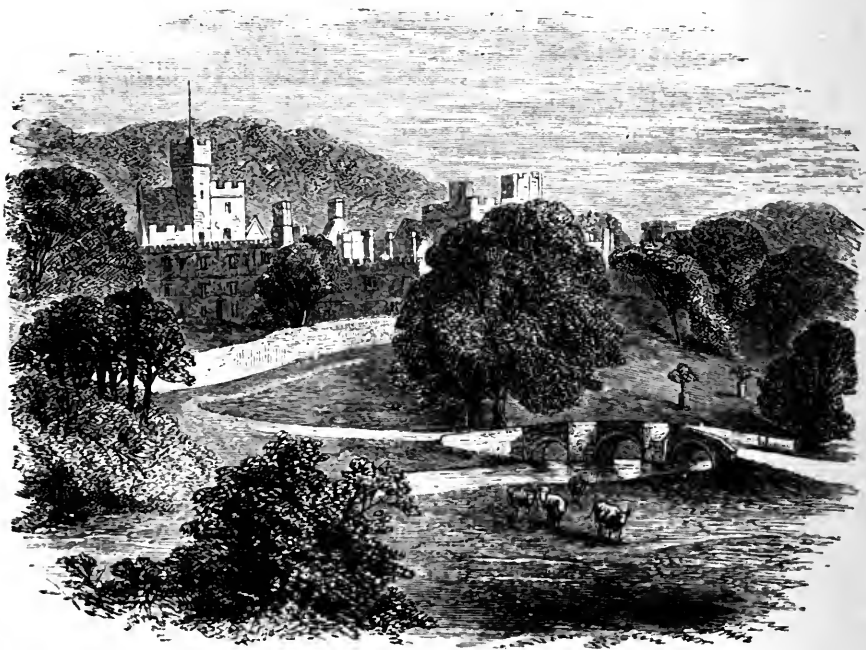
had the body of the pedlar removed to Haddon, laid in the hall, and covered with a sheet. He then sent for the cottager to come immediately, and, on his arrival, at once questioned him as to where the pedlar was who was seen to enter his house the night before. The man denied having seen him or knowing anything about him, when Sir George uncovered the body before him, ordering that all persons present should touch the body in succession, at the same time declaring their innocence of the murder. The suspected man, when his turn came, declined to touch the body, and instantly rushed out of the Hall, and made his way, "as fast as his legs could carry him," through Bakewell and towards Ashford. Sir George instantly ordered his men to mount and follow him, and to hang him wherever they caught him. The murderer was caught in a field opposite the present toll-bar at Ashford, and at once hanged, and the field still bears the name of the "Gallows Acre," or "Galley Acre." Sir George is said to have been cited to London for this extraordinary piece of Lynch law, and when he appeared in court he was summoned twice to surrender as "the King of the Peak." To these he made no reply, and the third time he was called on as Sir George Vernon, when he stepped forward and acknowledged himself—"Here am I!" Having been summoned as the "King of the Peak," the indictment fell through, and Sir George was admonished and discharged. Sir George Vernon is buried in Bakewell Church, where a remarkably fine and well-preserved altar-tomb bears the recumbent effigies of himself and his two wives.

Dorothy Vernon, the younger daughter and co-heiress of Sir George, and over whom such a halo of romantic interest rests, was married to Sir John Manners before 1567. It is said that she was one of the most beautiful of all beautiful women, and possessed of so sweet a temper, that she was idolised by all who knew her. If it were so, however, the monument at Bakewell does not fairly represent her, for it exhibits her with an expression of countenance far from either amiable or attractive. The story of her life, according to popular belief, is, that while her elder sister, fortunate in an open attachment to Sir Thomas Stanley, the son of the Earl of Derby, and, becoming his affianced bride, was petted and "made much of," she, the younger, was kept in the background, having formed a secret attachment to John Manners, son of the Earl of Rutland—an attachment which was opposed by her father, sister, and step-mother; she was, therefore, closely watched, and kept almost a prisoner. Her lover is said to have disguised himself as a woodman, or forester, and to have remained in hiding in the woods around Haddon for several weeks, in order to obtain stolen glances of, and occasional brief meetings with, Dorothy. At length, on a festive night at Haddon—tradition states it to have been on one of the "merry meetings" consequent on the marriage of her sister Margaret—Dorothy is said to have stolen away unobserved in the midst of the merriment, and to have quietly passed out of the door of the ante-room on to the terrace, which she crossed, and having ascended the steps on the other side, or, as is also asserted, run down the steps from the terrace, across the lawn, and so down to the foot-bridge, her lover's arms received her; horses were in waiting, and they rode off in the moonlight all through the night, and were married in Leicestershire the next morning. The door through which the heiress eloped is always pointed out to

visitors as "Dorothy Vernon's Door." This we have shown in our initial letter on the first page.

Thus the Derbyshire estates of Sir George Vernon passed to John Manners, and thus it was that the noble house of Rutland became connected with Haddon and the county of Derby.

John Manners, the husband of Dorothy Vernon, was knighted shortly after his marriage. They had issue three sons: Sir George Manners, who succeeded to the estates; John Manners, who died in 1590, aged fourteen; and Sir Roger Manners of Whitwell, who died in 1650; and one daughter, Grace, who became



*Haddon Hall, from near the Dovecote.*

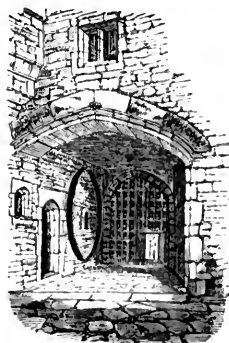
the wife of Sir Francis Fortescue. Dorothy died in 1584, and her husband in 1611. They were both buried in Bakewell Church, where their monument will no doubt be looked upon with interest by all visitors to the district. The genealogy of the family of Manners, however, we reserve for a later portion of our Guide. Haddon continued to be one of the residences of this branch of the Manners family, ennobled in 1641 by the inheritance of the Rutland peerage, until they quitted it about 1699 for Belvoir Castle.

The HALL stands on a natural elevation—a platform of limestone—above

the eastern bank of the Wye. The river is crossed by a pretty, yet venerable, bridge, passing which, we are at the foot of the rock, immediately fronting the charming cottage which is the lodge of the custodian who keeps the keys. In the garden we make our first acquaintance with the boar's head and the peacock—shaped of late years from growing yew-trees—the crests of the families whose dwelling we are about to enter. This cottage adjoins the old stables; their antiquity is denoted by several sturdy buttresses. To the right of the great entrance-door are the steps—placed there long ago—to assist ladies in mounting their steeds, when ladies used to travel sitting on a pillion behind the rider. The custom is altogether gone out; but in our younger days not only did the farmer's wife thus journey to market, but dames of distinction often availed themselves of that mode of visiting, carrying hood and farthingale, and hoop also, in leathern panniers at their sides, and jewels for adornment in caskets on their laps.

The visitor now stands before the old gateway, with its massive nail-studded door, and will note the noble flight of freestone steps, where time and use have left the marks of frequent footsteps. Indeed, the top step—just opposite the small entrance wicket in the larger door—is actually worn through in the shape of a human foot. He will also notice the extreme beauty and elegance of design of the Gothic architecture of this part of the building, and the heraldic bearings with which it is decorated. Beneath the entrance archway on the right is the guard-room of the "sturdy porter" of old times. His "peep-hole" is still there, the framework of his bedstead, and the fire-place that gave him comfort when keeping watch and ward.

After mounting the inner steps, the visitor passes into the first, or lower, courtyard, and will not fail to notice the remarkable character of the splaying and chamfering of the building in the angle over the inner archway. This is one of the most remarkable features in the building. Its strange character is to some extent occasioned by the winding of a double spiral stone staircase leading to the tower over the entrance archway. The inside of this gateway, with the enormous hoop hanging on the wall, said to have belonged to a mash-tub, is shown in our vignette.



Having entered the lower courtyard, the visitor at once perceives that Haddon consists of two courtyards, or quadrangles, with buildings surrounding each. Immediately opposite the gateway are the stone steps that lead to the state apartments; to the right is the chapel, and to the left the HALL proper, with its minstrels' gallery and other objects of curious—some of unique—interest, all of which we shall treat of in due course. The general arrangement will be best understood by the ground-plan, which, however, requires some explanation.

On account of the abruptness of the slope on which Haddon is built, it stands so unevenly, that a horizontal line drawn from the ground in the archway under the Peverel, or Eagle, or King John's Tower, as it has been variously called, would pass *over* the archway of the lower, or north-west entrance from the old

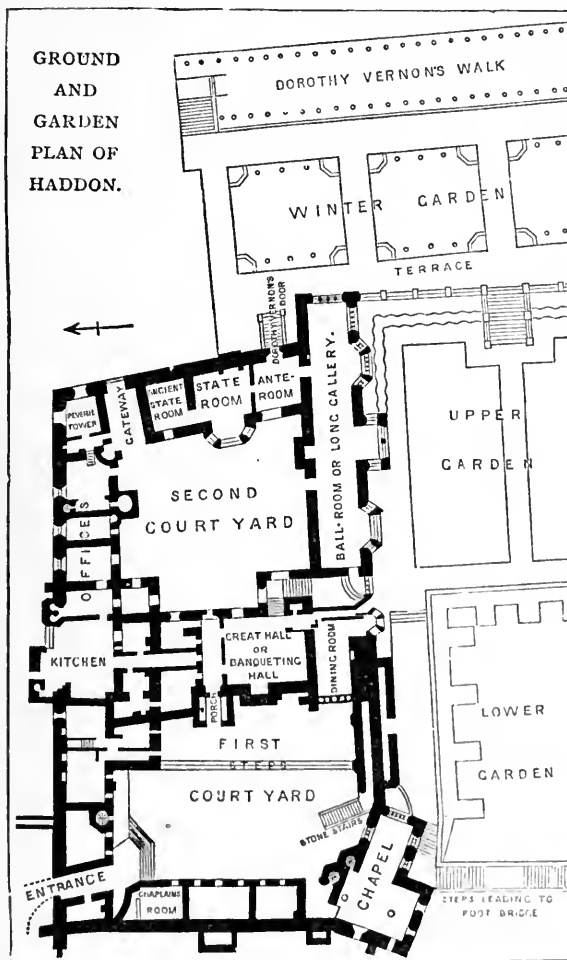
park. Consequently, that archway, the porter's lodge, and entrance to the spiral staircase on its right hand, and on the left the two rooms entered from the walk behind the partition wall, and before mounting the steps, form what may, looking at it in that light, be called a basement story, to which also belongs the cellar, entered by a flight of fourteen steps descending from the buttery. Lysons, in his "*Magna Britannia*," vol. v., engraves, first, a basement plan, comprising the entrance archway and the low rooms above alluded to; second, a ground-plan; third, a plan of the upper floor, including the ball-room and other state-rooms;



*Entrance Gateway, Haddon Hall, from the Banks of the Wye.*

and the numerous bed-rooms and other apartments on the north and west sides. These plans are extremely correct and minute: it transpires from letters in the Lysons correspondence (Addit. MS. 9423, British Museum), that they were made by the surveyor of the late duke, to illustrate a little privately-printed account of Haddon, written by himself, and were lent to Lysons for his work by D'Ewes Coke, Esq., barrister-at-law, then steward to the duke. The designations given by Lysons to the apartments are, therefore, probably correct. From his lists, and a curious catalogue of the apartments at Haddon, date 1666, we gather the general inference that the rooms on the west side of the lower court were, in the latter

days of its occupation, devoted to the officials of the household ; those on the entire south side were the state-rooms ; those on the east side of the upper court were the family apartments—the bed-rooms extending down to the intersection



*General Plan of Haddon Hall.*

of the lower court ; those over the front archway, &c., were the nursery apartments ; and the library is believed to have occupied the rooms between these and the entrance tower.

There are second-floor apartments, not planned in Lysons, over the Eagle Tower and its adjoining rooms, and over one half of the north side, from that tower to the junction of the courts. Also solitary second-floor rooms in the lower Entrance Tower, Central Tower, and over the staircase leading to the ball-room. There is but one third-floor room; it is in the Eagle Tower, and is the highest apartment in the Hall.

The plan we engrave on the preceding page will be found the most useful to visitors. It gives the ground-plan irrespective of levels (which would only be bewildering to the tourist), with the exception of the slightly-elevated ball-room and state-rooms in the upper courtyard. In fact, from even these being entered from the terrace, the whole of the plan we have prepared may, for *general* purposes, be said to be that of the ground-floor.

On the east side there are but slight differences between the ground-floor and first-floor rooms, excepting those over the kitchen and adjoining offices, and over the central archway. On the south side the differences are material. The ball-room covers six ground-floor cellar-rooms. The drawing-room is over the dining-room; and the earl's bed-chamber and other rooms are over the long narrow ground-floor passages between that and the chapel, and the narrow room by the curtain wall. On the west side also the arrangement differs considerably.

Some portions of the building are of undoubted Norman origin, and it is not unlikely that even they were grafted on a Saxon erection. Norman remains will be noticed in the chapel, and therefore it is certain that that portion of the building, as well as others which could be pointed out, is the same as when the place was owned by the Peverels and Avenells. Before the year 1199, John, Earl of Mortaigne, afterwards King John, by writ directed to his justices, sheriffs, bailiffs, ministers, and all his lieges, granted a license to Richard de Vernon to fortify his house of Haddon with a wall to the height of twelve feet, without kernel (or *crendle*, which was an open parapet or battlement with embrasures or loopholes to shoot through), and forbidding his being disturbed in so doing. This interesting license, now in possession of the Duke of Rutland, is as follows:—"Johannes Com. Moret. justic. vicecom, baillivis, ministris, et omnibus fidelibus suis salutem. Sciatis me concessisse et licensiam dedisse Ric. de Vern. firmandi domum suum de Heddon, muro exaltato xij pedibus sine kernello, et idem prohibeo nequis vestrum eum inde disturbet. Test. Rob. de Mara apud Clipston." It is endorsed "Breve patens Com. Johannis."

The earliest portions of the buildings of Haddon now remaining appear to be a part of the chapel, and lower portions of the walls of the south front and of the north-east tower, and the room behind the screen in the lower courtyard. To the next period, from 1300 to about 1380 (according to Duesbury), belong the hall-porch, the magnificent kitchen and adjoining offices, the great, or banquetting, hall, the lower west window and north arcade of the chapel, part of the north-east tower, and part of the cellarge under the long gallery. In the third period, from about 1380 to 1470, were added the east and part of the west end of the chapel, and the remaining buildings on the east side of the upper courtyard. The fourth period, from 1470 to 1530, comprises the fittings and interior finishings of the dining-room, the western range of buildings in the lower court, and



the west end of the north range. The fifth period, from about 1530 to 1624, seems to comprise alterations in the upper courtyard, the long gallery, and terrace and gardens; the pulpit, desk, and pews in the chapel; and the barn and bowling-green. The juxtaposition of the kitchen and great hall show that they belong to the same period. The alterations since that period appear mainly to have been necessary repairs.

The principal apartments of Haddon Hall are the Chapel; the Great, or Banqueting, Hall, with the Minstrels' Gallery and passage gallery occupying two



*Haddon Hall—Principal Entrance.*

sides of it; the Dining-room; the Drawing-room; the Earl's Bed-room and adjoining suite of rooms; the Ball-room, or Long Gallery; the Ante-room, from which Dorothy Vernon's door opens on to the terrace; the State Bed-room; the ancient State-room, or Page's Room; the Kitchens; and the Eagle, or Peverel, or King John's Tower.

The entrance in this latter tower was the principal entrance to the Hall, and communicated with Rowsley and Bakewell by an old road which still exists. It was the only entrance by which horsemen or carriages could enter the Hall.

The gateway by which visitors now enter being intended only for foot approach, mounted guests had to leave their horses at the gate.

This entrance—the one by which the visitor of the present day, like those of centuries ago, is admitted into the interior of Haddon—we have engraved on the previous page.

Entering by this gateway, and noticing the huge hoop which hangs on the wall to his right, the visitor enters, as we have already said, the first, or lower, courtyard, and will see around him the chief features of this once gay but now deserted mansion—grand in its solitude, and attractive in its very loneliness; and as he passes on from court to court, from room to room, from chamber to chamber, or from tower to tower, and peoples them in his imagination with the beings who have “lived and moved and had their being” there, he is ready to say:—

“Pleasant to see is this English hall  
Of the olden time, on a summer’s day,  
Turret and tower, and buttress and wall  
Shining and shadowed in green and grey.  
Strange to think of those times of old,  
And of those who lived there,—only a tale,  
Doubtfully, dimly, guessed and told,  
Of chât.laines fair and of knights in mail,  
Though the place remains where they lived and died,  
Seen, as they saw it, by you and me,  
The scenes of their lives, of their griefs and their pride  
Telling its tale unmistakably.  
The light still shines through the latticed pane  
As it shone to them, and the shadowed door  
Is the shadow they saw, and the stains remain  
Of the wine they spill’d on the daïs floor.  
The river that runs by the old Hall’s walls  
Murmured to them as it murmurs now;  
The golden glow of the sunset falls,  
As it fell for them, on glade, river, and bough:  
The hall where they feasted, the church where they prayed,  
Their cradles, and chambers, and gravestones, stay;  
While lord and vassal, youth and maid,  
Knight and lady, have passed away.”

The first room usually shown to visitors is the so-called **CHAPLAIN’S ROOM**, the first door on the right, after mounting the steps into the lower court. In this small room, and in the closet attached to it, several objects of interest are preserved. Among these are a pair of remarkably fine fire-dogs, a warder’s horn, gigantic jack-boots, a thick leathern doublet, some matchlocks, and some pewter dishes. The cradle, until recently kept in this apartment, is now placed by the side of the state bed in the “State Bed-chamber.” In this room, a few years ago, a remarkably curious and interesting washing-tally, engraved and described in the “Reliquary,” was found behind the wainscoting. It is engraved on a later page.

The **CHAPEL**, which, after the so-called “**CHAPLAIN’S ROOM**,” is the first part of the interior of Haddon Hall shown to visitors, is, as will be seen by reference to the ground-plan, at the south-west corner of the building. It consists, at present, of a nave with side aisles and a chancel, and is entered from the court-

yard by an arched doorway opening into a small ante-chapel, or vestibule, through which the visitor passes. At the entrance is a *stoup*, or holy-water basin, and a staircase from the east end of the north aisle leads up to the rood-loft and turret. The arches and pillars of the nave are Norman; but the arches have been cut from their original semicircular to their present pointed form. and the fine and highly characteristic capitals of the pillars cut and "shaved" down, and altered in character. Sufficient of these capitals, however, remains to show what was their original design. At the west end of the south aisle is a remarkably fine and large vestment chest of very thick timber, having carved on its front two shields of arms.



*The Chaplain's Room.*

Against one of the pillars is a circular Norman font of massive construction (see next page), on which is a curiously-constructed cover. The chancel is raised a little above the nave; and on each side is a large high pew, with open railings in its upper portions. These have been used by the noble families who have inhabited the place; and the carved panels, and the traces of gilding and colour they contain, show, along with the remains of paintings on the walls (which are of an earlier date than the pews), how magnificent must have been this place of worship in its palmy days.

The chapel consists of a nave with two aisles of unequal width, and a chancel. The entire length of the chapel is 49 feet, the chancel being 28 feet long, and the nave 21 feet. Each aisle has an arcade of two pointed arches.

The entrance to the chapel is on the north side, near to the west end. The different parts of the chapel appear to be of about the following dates, viz. :—The south aisle, and centre circular column of its arcade, A.D. 1160. The five windows of this aisle are each of a single light, and pointed. The capital of the circular column of the arcade has been cut so as to fit the arches subsequently erected

over it. The lower west window, and the north aisle (except the doorway), and the north arcade, are about A.D. 1310. A window of this aisle formerly existed to the east of the doorway, but was blocked up when a staircase was made in the vestibule of the chapel, to give access to a small room. The chancel, the clerestory of the nave, and the south arcade, except the circular column, are of about 1425, at which time the glass of the east window was put in by Richard Vernon, as recorded in an inscription on the window itself. The bell-turret is supposed to have been erected by William, son of Richard Vernon, about 1455. The letter W, supposed to be his initial, is carved on the outside of its wall, toward the courtyard. The blocking up of the window of the north aisle, and the construction of the entrance doorway, may be of the same date. William Vernon married Margaret de Pype; and the Pype arms are on one of the south windows of the chancel.



Norman Font in the Chapel.

coloured decorations of the walls; and, were it desirable, a complete restoration of the interior to its former state would not be difficult.

There were two altars in the chapel—one at the east end, as usual, and one under the east window of the south aisle. This latter was, no doubt, a chantry. The stone slabs which formed the tops of the altars still exist, and are raised, to the extent of their thickness, above the floor: the east altar-stone is 8 feet by 3 feet, and is 8 inches thick, the edge being a fillet of 3 inches, and a chamfer; the surface is so decayed that only one of its original five *crosses pattée* now remains.

The altar-stone of the south aisle is 5 feet 6 inches by 2 feet 6 inches, the edge showing a fillet and chamfer. The five *crosses pattée* on it are still perfect. The piscina in the chancel still remains, recessed in a fenestella.

The sill of the south window, near the altar, is low, so as to form a *sediha* bench. In the middle of the sloping sill of the east window a step has been cut,



*The Chapel, looking East.*

no doubt for the crucifix to stand on ; and on each side of it is a similar step, probably for candlesticks. On the east wall, on each side of the window, is a stone bracket, probably to support an image.

On the east wall of the south aisle there is a bracket with a grotesque head, which was probably intended to support a figure. There are signs of a large

bracket having existed on the north side of the altar; and the base mould of a small column, which possibly supported its front edge, may be seen on a block of stone rising above the pavement.

A very remarkable squint was discovered and reopened in 1859 in the south-west angle of the chancel, through which a view of the priest officiating at the chantry altar could be obtained from the rood-loft above.

In the wall, opposite to this squint, is a doorway, which gave passage from the bell-turret to the rood-loft. The sill of this doorway is 13 feet 9 inches above the chapel floor. The bell itself is now (1871) in use at the new church at Rowsley. It had been taken down from the turret many years ago.

Two fragments of the open-work of the rood-screen may be seen in the west ends of the chancel pews. They are carved in oak.

The font, which is round and perfectly plain, is of the Norman period, and probably of the same date as the early part of the chapel. It is not in its original position. The stoup for holy water is near the entrance door of the chapel.

The windows are not architecturally remarkable, but the glass is deserving of careful attention. It gives an excellent example of very good effect produced by very simple means, and excluding very little light from the interior. Each principal light in the east window, and each light in the head, has a single figure. The drawing, both in expression and in the grace of the drapery, is often very good. Yellow stain is extensively employed, but otherwise colour is sparingly, though very effectively, used. There are no canopies or other architectural accessories. The quarries, forming the groundwork of the windows, come close up to the figures. There are eight patterns of quarries remaining, besides six birds, each of a different form. Most of these patterns are good, and the whole of them may be found in the east window, except one which is in the south-west window of the chancel.

The east window has five lights. Much of the glass has been destroyed; what remains was re-leaded in 1858, and arranged according to the original design. No new coloured glass was introduced, but some old quarries were collected from other windows of the chapel, and placed in the east window to complete the groundwork. In the centre light the figure of our Saviour on the cross is nearly perfect. In the next light, on either side, is a figure more or less mutilated, and each has lost the head. One of them represents the Virgin; the other appears to be St. John, though, apparently through some mistake of the artist, he has the emblems of St. John the Baptist. The figures of the two outer lights are entirely gone. The emblems of two of the evangelists remain. In the principal figures of this window are three shields of arms, supported by angels, gracefully drawn. These arms are, *argent*, a lion rampant *gules*, ducally crowned, *or*; *argent*, fretty, *sable*, a canton of the first; and another shield, the bearing on which has been lost. At the bottom of the window are the remains of an inscription to Sir Richard Vernon and Benedict Ludlow his wife, as follows:—*Orate pro āiābus Ricardi Vernon et Benedicite uxoris eius qui fecerunt aṇō dñi millesimo ccccxxvii.* This Sir Richard Vernon, who was born in 1391, and succeeded his father in 1401, married Benedict, daughter of Sir John Ludlow

of Hodnet, and died in 1451. He was "Treasurer of Calais, Captain of Rouen, and Speaker of the Parliament of Leicester, in the fourth year of Henry VI. in 1426." Above the crucifix are the royal arms, quarterly, first and fourth France, second and third England. In the outer lights are a knight kneeling at a table, and fragments of an ecclesiastic.

The flat-headed windows on each side of the altar, in the north and south sides of the chancel, have each three principal lights, and six lights in the heads, each containing the figure of an apostle, effectively drawn.

The centre light of the north window has a figure of the Virgin being taught to read by St. Anne. To the right of this, as we face the window, is the figure

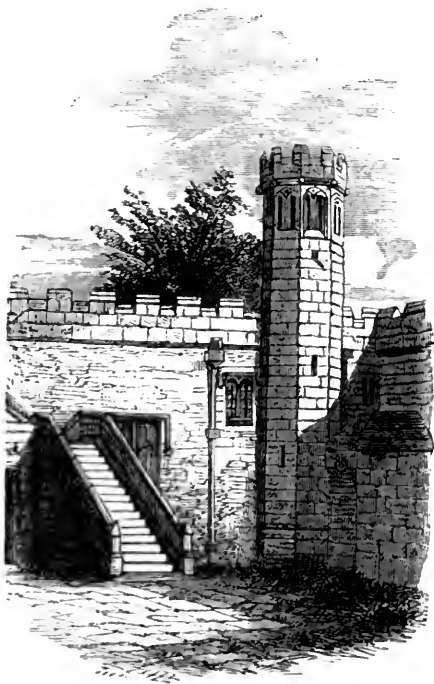


*Wall-paintings in the Chapel.*

of St. George slaying the dragon, and in the other light is the figure of St. Michael trampling on a six-headed dragon. Beneath there are three mutilated shields of arms of Vernon, &c., and in the bottom of the window are the remains of a candlestick or hour-glass stand. In the south window are the arms of Pype, *azure*, crucilly of cross-crosslets and two pipes in pale, *or*; and those of Vernon, *argent*, fretty, *sable*, on the dexter side of an impaled shield, the impalement on which is lost. Over the arms of Pype is the fragment of the original inscription, reading "Margareta Pype, vxo."

The mural decorations, of which traces have been found, are of various character and of much interest. The oldest fragments are two running patterns,

of good design. One is on the arches of the north arcade, and of the same date as the stonework on which it appears, viz., about 1310. The other, which seems to be of the same age, is on one of the jambs of the east window of the south aisle, over the altar. In this window there are traces of a figure, now almost entirely destroyed. Over the arches of the nave there are traces of two different designs, one on each wall. Both are much defaced. On the west wall of the nave there is a design consisting of a running pattern of rose branches and leaves, with red flowers of five petals. The stems and leaves are shaded grey and black. Traces of the same design have been found on the walls of the south aisle, and on the jambs of its west window. The date of this rose pattern is probably about 1427, when the glass of the east window of the chancel was put in.



*Steps to State Apartments.*

There is a pattern of green and dull red on the east wall of the chancel, and on the south wall is a very similar pattern, which enclosed four groups of figures, two on each side of the window over the sedilia bench. There is no border surrounding each group, but merely the diaper pattern. They are probably of the same date as the glass in the east window. The figures of these groups are generally effectively drawn, though with occasional exaggeration and distortion. They are in distemper on the plaster, and are black, with the exception of some dresses, which are green. There are scrolls to each group, corresponding with the number of figures, but without any name. These groups had been much injured before they were covered with whitewash, and the injury appears as if partially intentional. The groups form

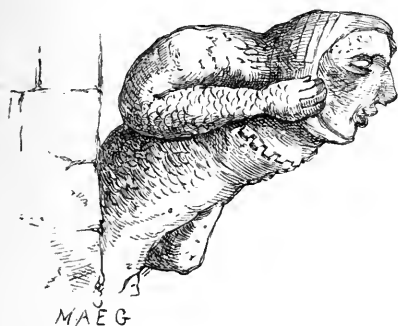
a series of subjects, and commence with the upper group on the east side of the window. The subject is the presentation of the Virgin in the Temple by Joachim and Anna. The three figures remain. Below this is a group, much injured, apparently Anna teaching the Virgin to read, whilst Joachim stands by. Two of these groups are shown on the preceding page.

The upper group on the west side is a Holy Family. The Virgin holds the infant Jesus in her arms; St. Joseph stands by; St. John the Baptist raises his hands and eyes toward the infant Saviour.

Below this is a group, much injured, with four scrolls, and apparently four



figures. A female figure, probably the Virgin, seems to be carrying a child, whilst a male figure follows behind. There seem to be indications of a fourth and



small figure. The subject appears to be the flight into Egypt, with, contrary to custom, the figure of St. John introduced.

Traces of colour are found on the fenestella of the piscina, on the circular columns of the south arcade, and on the brackets near the altar.

Leaving the chapel, the visitor will cross the courtyard to the BANQUETING-HALL; but he will notice on his way a flight of stone steps, engraved on the preceding page, leading from the courtyard, near the doorway of the ante-chapel, up to the state apartments, so that the family could attend the chapel without passing through the hall, and could also, with their guests, be admitted at other times to their suite of rooms.

In this courtyard he will also do well to take especial notice of the beautiful and intricate designs on the lead-work of the heads of the spouts—many of which are filled with delicate Gothic tracery—and the gargoyles, or water-spouts, some of which are grotesquely carved in figures of curious character, and some of them of uncouth shape. One or two of these we have engraved.

Entering the open doorway of the advanced porch, which, with a wide passage adjoining, forms the way through to the upper, or second, courtyard, the visitor will notice, standing on the stone bench on his



*Roman Altar, Haddon Hall.*

left hand, a fine Roman altar which, many years ago, was dug up near Bakewell. It bears the inscription,

DEO  
MARTI  
BRACIACÆ  
OS(IT)TIVS  
CAECILIANVS  
PRAEF COH  
I AQUITANO  
V S



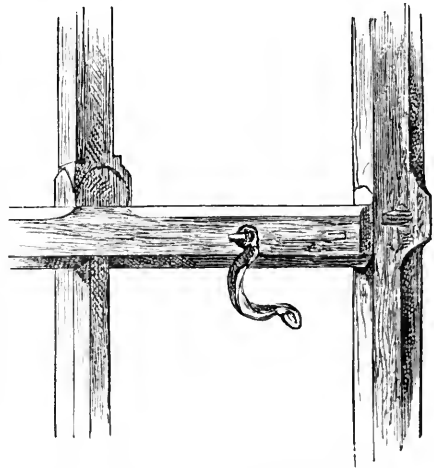
*The Lower Courtyard, with Entrance to the Banqueting-hall.*

Which may be rendered, "To the God Mars, Braciaca, Osittius Cæcilianus, Prefect of the first Cohort of the Aquitani, in performance of a vow"—the term *Braciaca*, as applied to Mars, being singular.

To the left of the passage four arched doorways conduct respectively to the buttery, the great kitchen, and other domestic offices, and to a staircase leading to the long suite of chambers or the north side, and also communicating, by

means of a gallery in the banqueting-hall, with all the other apartments of the building. To the right is a massive and time-worn oak screen, with two open doorways, which divide the banqueting-hall from the passage. Entering by the first of these openings in the screen, the visitor will not fail to notice on the inner side of the screen by the door-frame to his right, at a height a little above his head, a suspicious-looking little iron instrument attached to two staples, one of which serves as a hinge, and the other to attach a lock to : this, tradition says, was an instrument of punishment for enforcing the observance of laws of conviviality. For it is said, if, in the days of feasting and merriment in the "good old times," a man should fail to drink up his quota of liquor, he was fastened up by the wrist to this ring, and the liquor poured down his sleeve so as gradually to trickle down him on to the floor ; or, if guilty of any other breach of the law or decorum of the board, he was similarly tied up and compelled so to remain during the carousal, and was treated now and then not only with a stream of cold water poured down his sleeve, but by other indignities forced upon him.

The BANQUETING-HALL, or GREAT HALL as it is sometimes called, measures, within the screen, about 35 feet in length and about 25 in width, and it is of the full height of the building, with a modern timber roof taking the place of what must originally, from appearances remaining, have been one of remarkably fine character, with pendants, &c. It is entered, as has just been stated, by two open doorways in the screen which separates it from the passage. This screen also forms the front of the MINSTRELS' GALLERY over the passage. The screen is beautifully panelled, each panel being headed with cinquefoil cusps, above which is other Gothic tracery of elegant design. At

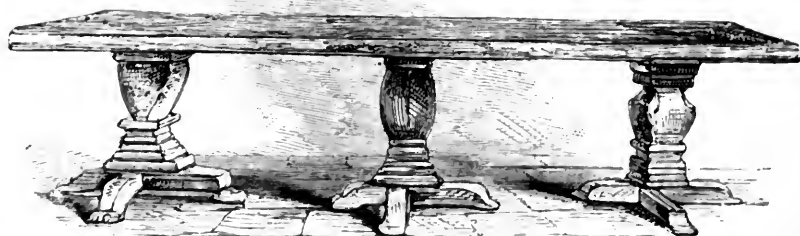


*The Hand-lock in the Banqueting-hall.*

the opposite end from this screen is the raised dais for the lord and his family and honoured guests, where still stands the grand old table on which so many of the good things of this life have been spread in ages long since passed away. This table is one of the finest examples of its kind yet remaining anywhere in existence. It is now worm-eaten and decayed, like those who once feasted around it ; but still it stands, a proud monument of those ancient times so long gone by. Over the dais a modern window has been inserted ; and formerly a doorway, to the left of the lord as he sat in the centre of the large table, opened into what is now the dining-room, but in those days was the withdrawing-room. To the right hand, on entering the hall, is the gigantic fire-place, with its huge open chimney ; and on the opposite side, at the end next the high table, a flight



*The Banqueting-hall, with the Minstrels' Gallery.*



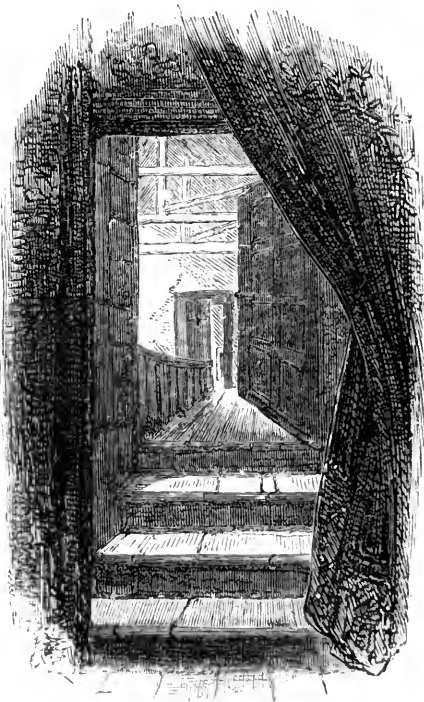
*Old Oak Table in the Banqueting-hall.*

of steps leads up to the state apartments ; and close by, through a corner partitioned off by the oak wainscoting, another door leads to the private dining-room and to the grounds. On the walls of the banquetting-hall are some magnificent stags' heads and antlers, which bear evidence not only of extremely fine growth, but of great age since they fell to the lord of the chase. There are also several pieces of old furniture ; and on the walls are oil-paintings of Martin Middleton of Hazelbadge, and of an old and favourite huntsman and gamekeeper—honoured and respected retainers of the family.

The galleried passage, of a later date, to the “minstrels' gallery,” occupies one side, and the minstrels' gallery itself one end of the banquetting-hall—that portion along the side forming a passage from the drawing-room and state apartments on one side to the range of rooms on the other. The portion of the gallery over the end of the hall is considerably wider than the other, and would hold a goodly company of minstrels, or of guests, to look down on the “lord of misrule” and other revels below. In one of our engravings we show the panelled front of the minstrels' gallery, and in the accompanying vignette we give the entrance to the gallery from the drawing-room—the doorway in the drawing-room being hidden by the tapestry which we have drawn at one side for the purpose.

Passing out from the banquetting-hall, the visitor should next enter the DINING-ROOM, which is one of the most charming, and certainly one of the most interesting, apartments in the whole building. The end opposite to the entrance doorway is entirely taken up by a Gothic window of eight lights, filled with glass disposed in an elaborate geometric pattern. In some of the lights are shields of arms in stained glass, one of which displays the arms of Vernon, with its quarterings of Avenell, Pype, &c. &c. ; another, Vernon only ; and another, Vernon impaled. This room is wainscoted, the upper row of panels throughout the room being filled in with exquisitely-carved Gothic tracery and with heraldic bearings, &c.

Over the centre of the fire place are the royal arms of England (quarterly France and England), with the supporters, a greyhound and a griffin, and on one



*Galleried Passage to the Minstrels' Gallery.*

side a shield bearing the three feathers of the Prince of Wales, with the initials E. P., and on the other the arms of Vernon with its quarterings, and supported by a lion and a boar. Below these is the motto, "DREDE GOD AND HONOR THE KYNG," carved in Gothic capitals. Near this also is the carved inscription, "Anno Dni 1545. Monseigneur de Vernon," and, with arms, the initials "G. V." and "M. V." The remainder of this fine old heraldic frieze contains a large number of shields bearing the arms of the Vernons and of the various families allied with them, interspersed with the Vernon crest, &c. At the west,



*Oriel Window in the Dining-room.*

or entrance, end of the room is a small, but exquisitely beautiful, recessed oriel window, probably of later date than the room itself, with seats on all sides, and forming one of the most delicious little retirements imaginable—overlooking, as it does, the lawns and terraces, and the romantic grounds and winding river, of Haddon. This recess is panelled in the same elaborate heraldic and Gothic manner as the room itself, and, besides the coats of arms and crests, bears on one of its panels a grotesque head of a court fool, or jester, traditionally said to have been intended as a portrait of Will Somers, jester to the "merry monarch,"

and to his predecessor; and on two others the heads of Henry VII. and his Queen, Elizabeth of York.

A door in the wainscot of the dining-room, opening now into a kind of closet or cupboard, has undoubtedly originally opened on to the dais of the banqueting-hall—this room, in the palmy days of Haddon, having been the withdrawing-room.

The ceiling of the dining-room is divided into compartments by transverse beams, and has been elaborately painted and decorated. In the large window will be noticed a fine old wine-cooler of bronze, and the fire-place and fire-dogs are also very curious and interesting.

Passing out from the dining-room, the visitor will next ascend the stone stairs leading up from the banqueting-hall to the state apartments. Arriving at the top of this short staircase he will find three doorways—the one to his left opening into the long gallery or ball-room, the one to his right giving access to the drawing-room, &c., and the third simply opening upon a staircase to be yet alluded to. Making his way through the door to his right, he will enter the DRAWING-ROOM, which is, as will be noticed, situated over the dining-room just described.

The DRAWING-ROOM is a charming apartment, hung with grand old tapestry, above which is a frieze of ornamented mouldings in pargeting work. This frieze is of five heights, each being decorated with a separate moulding of raised festoons, fruit, flowers, &c. To the left on entering is a beautiful recessed or bay window, over the similar one in the dining-room, and from this window one of the most beautiful views of the terrace, the foot-bridge, the river, and the grounds is obtained. This window recess is wainscoted in panels which have originally been painted and gilt—portions of this decoration, green and gold, still remaining; its ceiling is in the form of a large star of eight points, with intersecting segments of circles attaching the inner angles to each other, and forming a geometric pattern of great beauty. The ceiling of the room is also richly ornamented. Above and around the fire-place the wall is wainscoted in panels in a similar manner to the recess. In the fire-place is one of the most curious of existing grates, the alternate upright bars of which terminate in *fleurs-de-lis* and a pair of exquisitely beautiful fire-dogs; the two bosses on each being of open metal-work of the most chaste and elaborate design and workmanship. They are of brass; and the bosses, which are circular, are designed in foliage and flowers.

In these beautiful remains Haddon is especially rich; but the pair in this room, and the two remarkably fine enamelled bosses in the so-called "chaplain's room," are the most interesting and elegant. Opposite to the recessed window a doorway in the tapestry opens upon the side-gallery of the banqueting-hall, and so gives access to, and communication with, the apartments on the opposite side of the quadrangle, as shown in one of our previous engravings.

The opposite end of the drawing-room from the entrance doorway is occupied by a large window, of similar size to that in the dining-room beneath it, which overlooks the lower courtyard or quadrangle. In this room are still preserved

some pieces of ancient furniture. Near the further window a doorway opens into what is called

The EARL'S DRESSING-ROOM, a small but remarkably pretty apartment, hung with tapestry, and lighted by a recessed window. This room, as shown in our engraving, immediately communicates with



*Ante-room to the Earl's Bed-chamber.*

The EARL'S BED-CHAMBER, so called in connection with the one just described because thus occupied by the Earls of Rutland when residing at Haddon. This room is hung with tapestry representing hunting scenes, &c. From this chamber a doorway opens into

The LADY'S DRESSING-ROOM, also hung with tapestry, and lighted with a



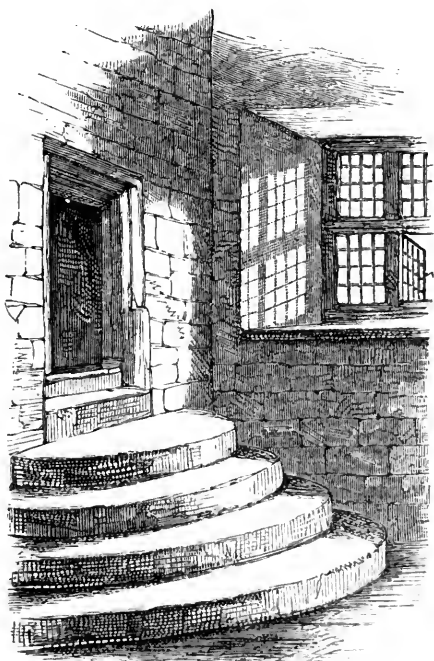
recessed window. From this room a doorway opens out to the top of the flight of steps already spoken of as giving access to these apartments from the lower courtyard. By this means access was easily obtained to the chapel, and the lord and lady could enter or leave these apartments without passing through the banquetting-hall. A small door in the tapestry of this room leads up a narrow flight of steps to the leads over the chapel, and to the open side of the belfry tower, where the works of the old clock may be seen.

Returning through the earl's bed-chamber and dressing-room, from the fire-grate in which it is said "the celebrated Count Rumford obtained his plan to prevent chimneys smoking," and retracing his steps through the drawing-room, the visitor passes out to the landing-place of the staircase leading up from the banquetting-hall. From this landing a doorway to the left leads up to a small rude apartment, with a fire-place and an old chest; and also to the leads of the roof of the drawing-room, earl's bed-room, long gallery, &c.

From the same landing the visitor will next enter the *LONG GALLERY*, or *BALL-ROOM*, one of the glories of fine old Haddon, by a flight of six semicircular steps of solid oak, said to have been cut from the root of a single tree that grew in the park of Haddon, the trunk and arms of which are also asserted to have furnished the whole of the timber of the floor of the long gallery, or ball-room, itself. Thus, if the story be true, the whole of the flooring of this superb apartment, which is  $109\frac{1}{2}$  feet in length, and 18 feet in width, as well as these massive steps outside the room, was obtained from one single oak-tree grown on the spot.

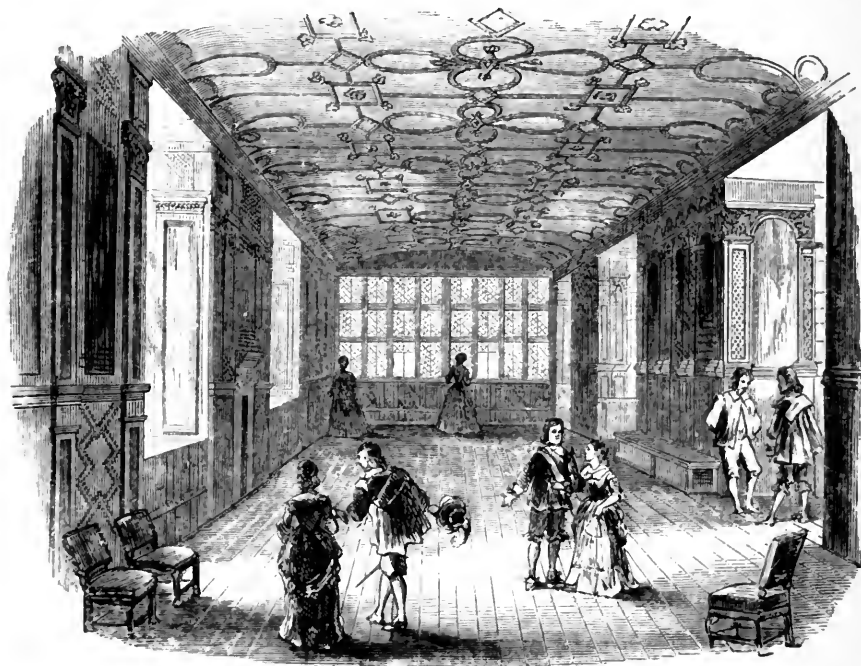
Ascending the *STEPS*, of which we give an engraving, the visitor will do well to notice the lock and other details of the door, which are somewhat curious. This noble apartment extends, as will be seen on reference to the engraved plan already given, nearly the entire length of the south side of the upper courtyard—commencing near the banquetting-hall, and, running the entire remaining length of the upper courtyard, is carried out into the winter garden beyond.

This grand room, of which we give an engraving, is wainscoted throughout its entire dimensions with oak panelling of remarkably good architectural cha-



*Steps to the Ball-room, or Long Gallery.*

racter. The general design is a series of semicircular arches, alternately large and small, divided by pilasters with foliated capitals, and surmounted by a frieze and a turreted and battlemented cornice. The pilasters, divided like the whole design up to the frieze, are of three heights. The basement of the wainscoting, about one eighth of its entire height, is plainly panelled, and devoid of all ornament. The second height, rising to more than a third of the whole, is of a much more decorated character. The pilasters are fluted, and the spaces between them filled in with geometric patterns, the narrower spaces being by far the most



*The Ball-room, or Long Gallery.*

elaborate in their design. The third height is a series of semicircular arches, alternately wide and narrow, divided by the pilasters, the crown of the arch of the narrower ones being on a level with the springing of the larger ones. The whole of the arches, in which pictures formerly hung, spring from small brackets and semi-pilasters at the sides of the pilasters, and are elaborately decorated. Over each of the smaller arches is a shield of the arms of Manners, with a crescent for difference, and surmounted on the frieze by their crest, a peacock displayed, also differenced with a crescent, alternating with those of the Vernon crest, a boar's

head. The pilasters in this height are carved in scale pattern, and are finished with capitals of foliage filling up the spandrels of the arches. Above these is the frieze, the spaces of which are occupied respectively with the crests just named, alternating with the rose and thistle conjoined on one stem. Above this is a remarkably fine turreted and battlemented cornice, in which the loopholes, &c., are cut quite through the whole thickness of the wood.

The ceiling of this magnificent room is coved—the coving receding for the cornice. It is covered with elaborate and exquisitely-designed geometric tracery, consisting of squares, lozenges, quatre-foils, &c., beautifully foliated at their points, and containing shields of arms and crests, the arms being those of Manners impaling Vernon, and the crests those of Manners and Vernon alternately. This ceiling was originally painted and gilt in a very rich manner, remains of the colouring and gilding being still distinguishable, here and there, through the whitewash. Over the chimney-piece still hangs one solitary picture, which perhaps, however, only adds to the loneliness of its appearance.

On the south side of this noble apartment is a charming central recessed window of large size, 15 feet by 12 feet—large enough, in fact, to accommodate a goodly party around the fine old central table which still remains—and two smaller recessed or bay windows. On the north side are two windows looking into the upper courtyard. The east end is entirely taken up by a strongly stone-mullioned window of twenty-four lights, with a window on each side. In the recessed windows are the royal arms of England, and the arms of Vernon, Manners, Talbot, &c., in stained glass. Our engraving shows about one half, in length, of this noble room.

Opposite to the central recess is a fire-place, which still holds the original fire-dogs rising from goats' feet, and decorated with human heads and heads of goats. In the centre of the large window at the end will be observed a glass case, containing a cast of the head of Lady Grace Manners, whose monument is in Bakewell Church. It is said of this lady that, either from being afraid of not being made sufficiently beautiful on canvas, or from some other



*Dorothy Vernon's Door: Interior.*

cause, she would never have her portrait painted, and that therefore after death this cast was taken. The original part of this cast is the mask itself; the frill, &c., being a modern addition. She was the daughter of Sir Henry Pierpoint, and wife of Sir George Manners, of Haddon, the eldest son and heir of Sir John Manners and Dorothy Vernon his wife. Lady Grace "bore to him (her husband) four sons and five daughters, and lived with him in holy wedlock thirty years. She caused him to be buried with his forefathers, and then placed this



*Dorothy Vernon's Door: Exterior.*

monument (at Bakewell) at her own expense, as a perpetual memorial of their conjugal faith, and she joined the figure of his body with hers, having vowed their ashes and bones should be laid together."

From near the upper end of the long gallery, or bail-room, a highly-enriched doorway opens into the ante-room, or lord's parlour.

The ANTE-ROOM, now occasionally called the "lord's parlour," and, two

centuries ago, designated the "orange parlour," is a small room, hung with paintings, and having around the upper part of its walls a cornice embellished with the crests of the Vernon and Manners families. The interest, however, attached to this apartment rests in the strongly-barred door which opens from it on to a flight of stone steps leading down to the terrace and terrace-walk, now generally known as the winter garden. This doorway, known far and wide as DOROTHY VERNON'S DOOR, we have engraved on the two preceding pages, both as seen from its exterior side and its interior side, and have also shown in the "initial" illustration on the first page.

It is said, and no doubt with truth, that it was through this doorway and down these steps that the lovely Dorothy Vernon, one of the co-heiresses of that grand old family, passed on the night of her elopement, and that at the top of the opposite flight of steps, shown in our ground plan, and of late years known as "Dorothy Vernon's Steps," she was received into the arms of her ardent and true lover, John Manners, who had horses in waiting; and that they flew through the woods and fields until they gained the high road, and made their way into the neighbouring county. It was through this doorway, then, that not only the lovely Dorothy passed, but with her the fine old mansion itself and all its broad lands, into the hands of the noble family now owning it.

Very sweetly has the tradition of the love and elopement of this noble pair been worked up by the imagination in a story, "The Love-steps of Dorothy Vernon," by a popular writer in the "Reliquary;" and thus another modern writer very pleasantly embodies it in verse:—

"The green old turrets, all ivy-thatch,  
Above the cedars that girdle them, rise,  
The pleasant glow of the sunshine catch,  
And outline sharp of the bluest of skies.

"All is silent within and around;  
The ghostly house and the ghostly trees  
Sleep in the heat, with never a sound  
Of human voices or freshening breeze.

\* \* \* \*

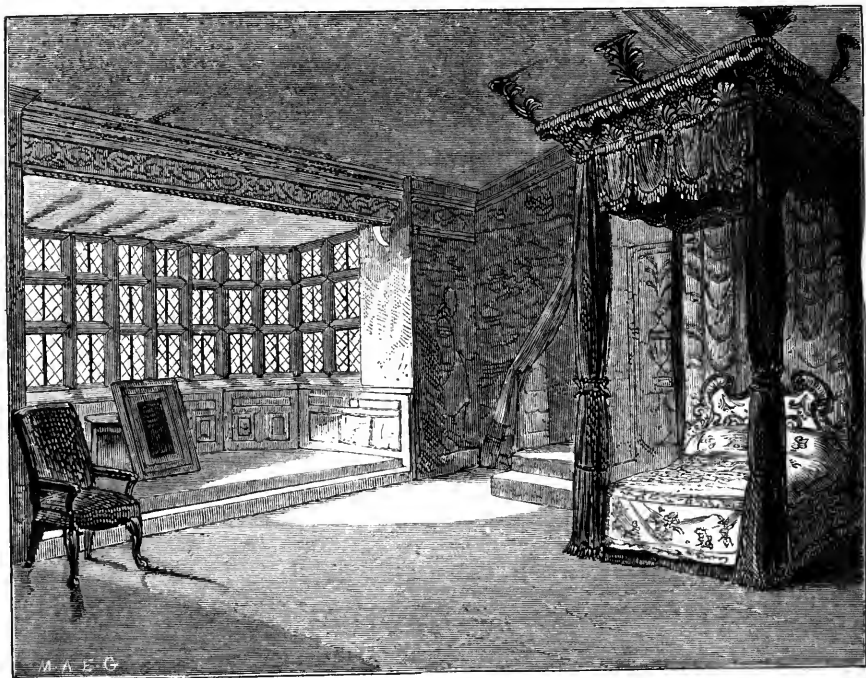
"It is a night with never a star,  
And the Hall with revelry throbs and gleams;  
There grates a hinge—the door is ajar—  
And a shaft of light in the darkness streams.

"A faint sweet face, a glimmering gem,  
And then two figures steal into light;  
A flash, and darkness has swallowed them—  
So sudden is Dorothy Vernon's flight!"

Passing through the ante-room, the visitor next enters the STATE BED-ROOM, known two hundred years ago, it seems, as the "blue drawing-room." The walls are hung with Gobelins tapestry, the subjects being illustrations of Æsop's Fables; and above this is a frieze, similar to that in the ante-room, bearing the crests of Vernon and Manners. This apartment is lighted by a large bay-window of later date, overlooking the upper courtyard, and raised a couple of

steps above the level of the floor of the room itself. In this window stand an antique dressing-table and a grand old looking-glass, which are worthy of the most careful examination. Over the chimney-piece is a fine example of parquetry, representing Orpheus, by his musical powers, charming the brute creation.

The STATE BED, shown in our engraving, measures 14 feet 6 inches in height. It is furnished in green silk velvet and white satin, exquisitely embroidered and enriched with needlework. It is one of the finest remaining beds in existence, and is presumed to be the work of Eleanor, daughter of Thomas, and eldest sister



*The State Bed-room.*

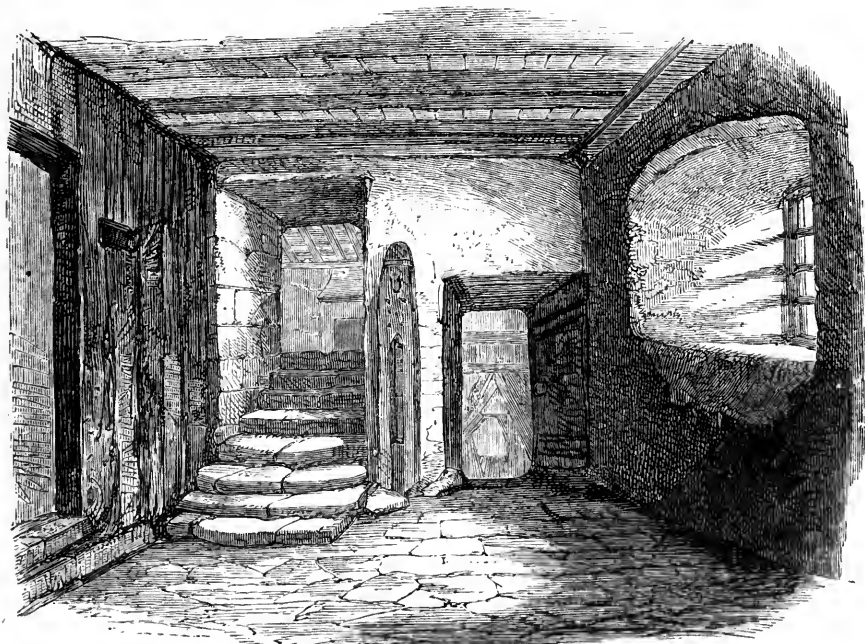
and co-heiress of Edmund, Lord Roos, of Hamlake, and wife of Sir Robert Manners; which lady died in 1487. According to traditional report, it was removed many years ago from Haddon to Belvoir Castle, and afterwards restored to Haddon. The last person who ever slept in it is said to have been George IV., when Prince Regent; he occupied it during his visit to Belvoir Castle. By the side of it stands an ancient cradle, in which some of the nobles of the house of Manners have been rocked in times gone by.

From the state bed-room a doorway behind the Gobelines tapestry opens upon

a short flight of stone steps, leading to what is usually called the ANCIENT STATE ROOM, or PAGE'S ROOM, and which, two centuries ago, was called the "best lodging-room."

This apartment, like the previous one, is hung with splendid tapestry, the subjects being illustrations of some of the events in the life of Moses ; the piece over the chimney-piece is, however, a recent addition from another part of the house. The thickness of the walls, the small size of the windows, and the lowness of these rooms, show that they belong to the more ancient part of the building.

From the page's room a short flight of steps leads into a passage, or small

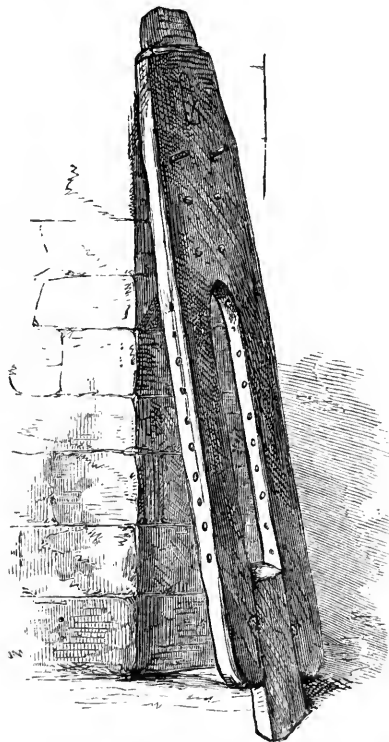


*The Archers' Room, for stringing Bows, &c.*

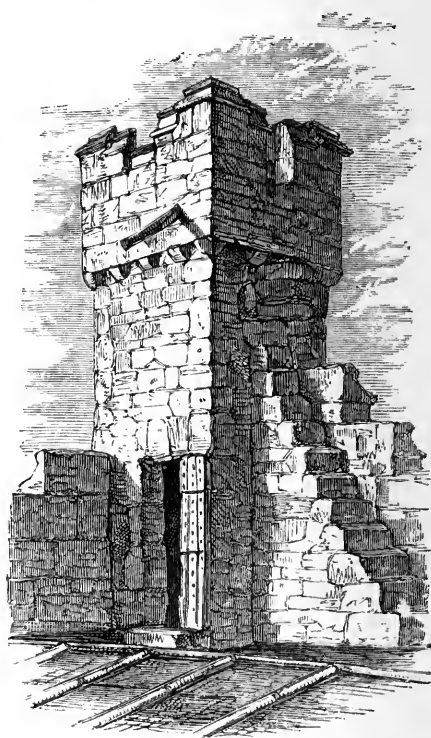
room, which may appropriately be called the Archers' Room, and is shown in our engraving, where the visitor will notice a remarkable WOODEN FRAME for the stringing of bows and cross-bows—the only one, probably, which he will ever see preserved. It forms one of our illustrations. It consists of two upright, or rather inclining, pieces of wood, attached at the top to the wall, and at the bottom to the floor, and forming a kind of strong framework. These pieces of wood are pierced with holes.

The passage we have spoken of leads by a few stone steps into a rude apartment, probably a guard-room, where, behind the rafters, innumerable bats

formerly built their nests; also into the cross-bow room, where the bows were hung; and into several other old and cheerless-looking rooms; also to a spiral stone staircase, which, springing from the principal, because only, gateway for horsemen and carriages, the one under the EAGLE, or KING JOHN'S, or PEVEREL TOWER, as it is so variously called, leads by seventy steps—some so worn that they have been covered by wooden ones—to the top of the tower, the ascent of which will amply repay the visitor for his trouble by the grand and interestingly beautiful view he obtains of the mansion and the neighbourhood.



*The Rack for stringing the Bows.*



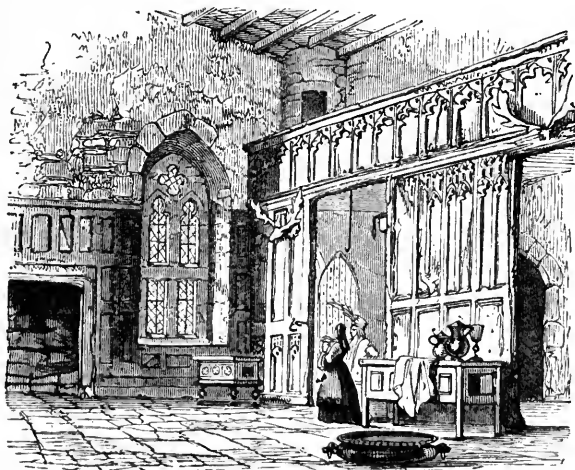
*Turret on the top of the Eagle Tower.*

From here—and he may either content himself by remaining on the battlemented top of the tower itself or mount the turret by which it is surmounted (which we engrave)—the tourist will obtain a bird's-eye view of the mansion itself, with its courtyards and all its various apartments, and will better understand both its extent and its arrangements, and become acquainted with “its ins and outs,” than from any other position he can attain. From here, too, he will make



acquaintance with many points in the surrounding neighbourhood—the river Wye, winding about in the most careless and eccentric manner, turning here, twisting there, and making within a single mile of level ground its course extend to fully three times that length, lying beneath him in the beautiful meadows; and far away to his right the distant hills of the Peak, with Bakewell in the middle-ground; while to his left are the wooded heights of Stanton, with Stanton Church and Hall (the seat of W. P. Thornhill, Esq.) peeping out from amidst the trees. The whole scene is one of surpassing beauty and loveliness; and we should feel no surprise if our visitor chose to linger some time on this grand old tower to enjoy its many attractions.

Leaving the turret and the leaded and battlemented roof of the tower, and descending the spiral staircase, the visitor returns through the state bed-room



*Screen in the Banqueting-hall.*

into the ante-room, and is here usually dismissed into the grounds, through "Dorothy Vernon's door." As we have not, however, initiated *our* tourist into the mysteries of all the rooms and passages of this noble pile of building, we will not dismiss *him* in this summary manner, but bring him back into the banquetting-hall, whence we will show him the kitchens and suite of rooms on the north side, and then conduct him to the grounds and to some of the interesting places in the neighbourhood.

The KITCHEN and range of domestic offices at Haddon are very large and extensive, and show, more strikingly than any description, the marvellous amount of cooking that must have been carried on, and the more than princely hospitality observed by its owners in its palmy days. The four doorways, already spoken of in a previous page as existing in the wall of the passage

opposite to the screen of the banqueting-hall, and beneath the minstrels' gallery, have all of them pointed arches. The first of these doorways, on entering from the lower courtyard, or quadrangle, yet retains its old oaken door. This room was the *buttery*, and the door still has, perfect, its buttery-hatch in the middle. This is a small opening, with a little wicket to close and fit, just large enough to pass out a trencher of provisions to the servants or retainers, or as alms to wayfarers. From this room a flight of stone steps conducts to the vaulted cellars, and it also communicates with the store-rooms and other offices, &c.



*Gallery across Small Yard.*

The second doorway—the one shown behind the screen in the engraving on the preceding page—which is open, leads down a long passage to the GREAT KITCHEN. At the end, the passage terminates in a strong and massive half-door, the top of which is formed into a broad shelf. To this point only were the servants permitted to come, but were forbidden access to the kitchen itself. The dishes were placed on the door-shelf by the cooks on the one side, and removed by the servitors on the other, and by them carried up the passage into the banqueting-hall. The kitchen is of immense size, its ceiling supported by massive beams and by a central support of solid oak. It contains two enormous fire-places, stoves for various purposes, and spit, pot-hooks, and tenter-hooks by the score; enormous chopping-blocks, dressers of all sorts and sizes (in an angle of one of which is the block whereon the mortar used to rest), tables of solid oak, six or seven inches in thickness, and hollowed

into circular bowls and chopping-troughs (one of which is worn through by constant use), and every possible appliance for keeping open house in the most lavish style. Adjoining the kitchen are a number of rooms, bakehouse, larders, pantries, salting-rooms, &c., all fitted in the same marvellously massive manner. In one of these should be noticed an enormous salting-trough hollowed out of one immense block of wood, without joint or fastening. This is among the most wonderful relics of the place, and ought to claim attention from the visitor.

The third doorway opens into what is conjectured to have been the wine-

cellar—a vaulted room well adapted for the purpose, and close at hand for the banquetting-hall.

The fourth doorway opens at the foot of a flight of stairs leading up to the apartments on the north side, which, for more than half its length, contains a second as well as a first floor. These rooms are many in number, and curiously labyrinthine in construction, and although not possessing attraction enough to be shown to the general visitor, are nevertheless among the most interesting in the mansion. Some of them are hung with tapestry which ranks among the best



*Room over the Entrance Gateway.*

in the house ; one room especially, where groups of children gathering fruit are depicted, is peculiarly beautiful. In two of the apartments on this side there are charming little closets, on the tapestry of one of which the royal arms are represented.

One of these tapestried rooms is named in an old list of apartments of 1666 as "Lady Dorothy's Chamber," and a neighbouring apartment is called "Lady Cranborne's Chamber." A third tapestried apartment was called "Roger Manners' Room." All these rooms are on the central portion of the northern

side of the Hall, over the kitchen and adjoining rooms. The apartment over the buttery was the "Great Nursery."

Most of the rooms on this side of the building have evidently been intended for sleeping apartments; and there is a staircase with ornamental rails, on which remains of the original gilding still serve as a relief to the sombre colour of the oak itself. It is worthy of remark, as showing the massive character of the work at Haddon, that the stairs of the old staircases are cut angleways out of solid blocks, and not in the ordinary way.



*Gateway under the Eagle Tower.*

One of the most charming "bits" on this side is a short WOODEN GALLERY, engraved on page 42, with oak balustrades, which leads across a very little open court, formed by some alterations in the building, from one of the tapestried apartments to another, and on the walls of which mosses and lichens grow in luxuriance. It is just the spot, opening from the heated rooms, for a lounge in the pure air; and no doubt from this gallery Dorothy Vernon and many another high-bred dame have looked up to the stars overhead while passing from room to room, on a festive night as well as on many a quiet evening.

Among the apartments not usually shown are also two handsome wainscoted rooms, with carved ceilings, situated over each other, in the nether or lower entrance gateway tower. Above the uppermost of these is a room supposed to have been a place of confinement, because there are traces of *external* bolts and bars. It has two windows, in one of which are two massive stone seats inserted in the wall. It has also a door leading out to the leads. One of the most

interesting of the rooms we represent in our engraving on the preceding page.

Most of the points of interest have now been described; but the curious rambler, who may choose to linger and pry into nooks and corners, will find abundant material at hand to satisfy his curiosity and to repay him for his trouble. In the upper courtyard he will especially notice the massive entrance gateway under the grand old tower, which we have chosen as one of our illustrations. He will do well also to visit some of the basement rooms—as that on the left-hand side under the Peverel Tower, an arched warder's room, where he

will note the thickness of the walls (seven feet); the next room westward, which seems to have been the earlier kitchen and bakehouse; the room under the state bed-room, used in later times as a gymnasium for the family; the armoury, which is under that portion of the long gallery with the deep projecting recess; and the rooms under the long gallery nearer the dining-room, where the splay of the windows is nearly nine feet, and which seem to have been used as washing-houses. Also the so-called aviary, which opens toward the garden, under the earl's bed-room and adjoining rooms; and of the rooms yet unmentioned on



*The Foot-bridge.*

the west side of the lower courts, suffice it to say, that on the ground-floor, next to the so-called chaplain's room, were two waiting-rooms; and then the steward's room, next to the chapel entrance; over this entrance the steward's bed-room, approached by a spiral staircase near the belfry tower, from a closet in which access is gained to the leads; and after passing the clerestory windows of the chapel, there is an angle commanding a good view of the lower court. Then on this first-floor are a bed-room, the "barnmaster's room;" the real chaplain's room, in which is now a collection of bones; the evidence-room; and another bed-room, which brings us back to the entrance gateway.

But enough has been said of the interior of Haddon to satisfy the wants of the tourist, and, although we could linger for hours over the various rooms not yet specifically described, and fill a whole volume with their description, we must reluctantly leave them, and pass on into the grounds, and so make our way to Bakewell, to show the visitor the last resting-places of the noble families to whom Haddon has belonged.

Leaving, then, by a small doorway at the end of a passage leading out from the banqueting-hall, and passing the dining-room on the right, the visitor will



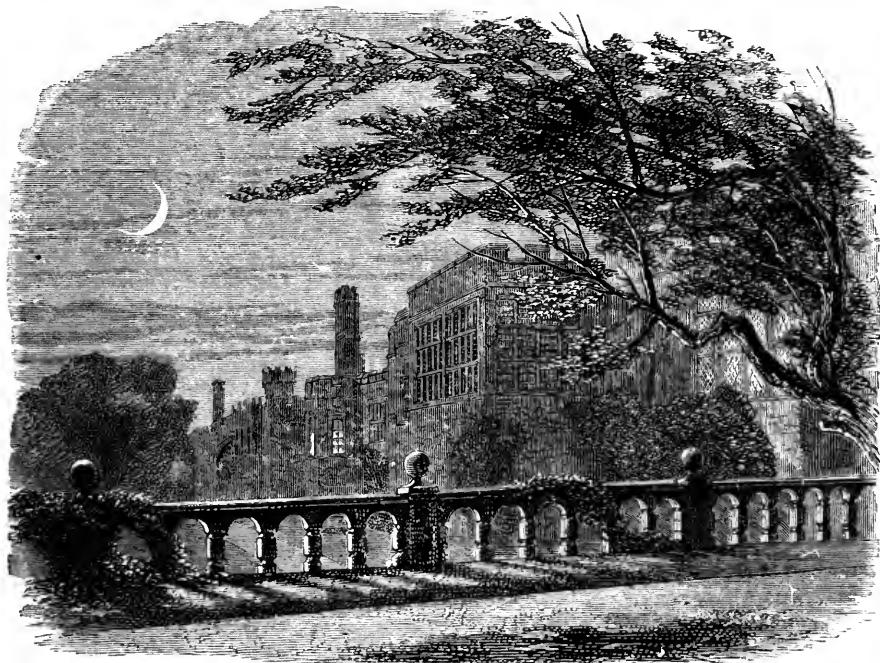
*The Terrace.*

enter what is called the "Upper Garden." To his right he will see below him, on looking over the strongly-buttressed wall—one of the oldest parts of the building—the "Lower Garden," roughly terraced down the hillside, and to his right a gravelled path leads by the side of the building to the wall of the chapel, where, by a long flight of sixty-seven steps, it descends to the old foot-bridge—one of the prettiest objects in the grounds—of which we give an engraving; and the site of the old kitchen-garden in the bend of the river.

To his left, the "Upper Garden," 120 feet square, is a lawn: up its centre, as well as around it, runs a broad gravel walk, opposite to which rises a splendid wide

flight of stone steps, with stone balustrades, leading to the TERRACE, TERRACE WALK, and WINTER GARDEN. Along the sides of this garden are beds partitioned off by hedges, or, as they may more appropriately be called, walls of yew and box.

The TERRACE, one of the glories of Haddon, extends the full width of the Upper Garden, the balustraded wall running flush with the end of the Long Gallery. This we have engraved on the preceding page. From this terrace the finest view of the south front of Haddon is obtained, and it is indeed a view to revel in, and not to be forgotten. This view we have engraved in its most



*The South Front from the Terrace.*

impressive phase—that of moonlight. The WINTER GARDEN of the terrace is planted with yew-trees, many centuries old, whose gnarled and knotted roots may be seen curiously intertwined and displacing the stone edgings of the parterres. It is altogether one of the most charming outdoor “bits” which even the most romantic and vivid imagination can conceive.

At the north end, in a recessed corner, formed by the wall of the Long Gallery on the one side, and by the outer wall of the Winter Garden on the other, and overhung with a grand old melancholy-looking yew-tree, is “Dorothy Vernon’s Door,” previously spoken of as opening out from the ante-room. From this door



a short flight of stone steps with balustraded sides leads down to the Terrace Walk, or Winter Garden, on the opposite side of which, nearly opposite to this doorway, a long flight of stone steps leads up to another and considerably higher terrace, called the *ROOKERY*, and, sometimes, *DOROTHY VERNON'S WALK*—a broad pathway, or promenade, passing between an avenue of lofty lime and sycamore trees—and one of the most secluded and romantic “lovers’ walks” in the neighbourhood.

The old *BOWLING GREEN*, near the summit of the hill above Haddon,



*Haddon Hall from the River Wye.*

occupied an acre of ground, and was approached by an avenue of trees. It was enclosed by a thick hedge of yew, with a flight of stone steps for an entrance. On one side was a lodge, or summer-house, over one of the doorways of which are initials and the date of 1696. “The Green” is now converted into a garden.

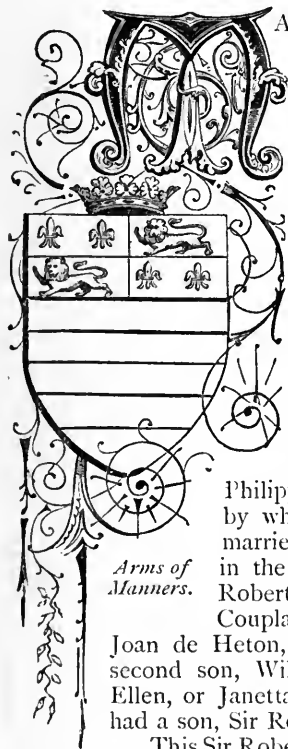
The old *KITCHEN GARDENS*, to which we have alluded, appear to have been situated in the plot of ground near the foot-bridge, by which they were approached, and enclosed and almost encircled by a bend in the river. Foundations of a cottage, or keeper’s house, are still to be traced in this locality.



There is also a plot of ground, levelled, and in form a parallelogram, which is known as the "archery ground."

Before leaving Haddon the visitor should step inside the building now used as a stable, in which he will find some features worthy of observation. In the cottage inhabited by the kindly and respected keeper of Haddon, Mrs. Bath, is some fine carved furniture; and in the garden in front, the yew-trees, cut into the form of a peacock and a boar's head—the crests of Manners and of Vernon—form pleasing objects, and are sure to attract the attention of the visitor.

The meadows around Haddon—with the river Wye twisting and turning about in all imaginable forms—are very delightful, and some of the pleasantest strolls conceivable may be taken along them, both up and down the stream, which is full of fine trout, and is, therefore, a source of endless delight to the angler. From various points on the banks of the river, as may be imagined, beautiful glimpses of Haddon may be obtained. One of these we have selected as peculiarly picturesque and beautiful, but many others are equally so.



Arms of  
Manners.

ANY other points connected with this delightful old mansion might be named, but we pass them over, having given the visitor all the information he or she can well desire. Having, in the beginning of our Guide, given some particulars of the Vernons, the family to whom, in its early days, this mansion belonged, we now, before passing on to Bakewell, proceed to give some similar information regarding the race of its present noble possessor, the Duke of Rutland. The noble family of Manners, like that of Vernon, is of considerable antiquity; and, although the records of its early members do not extend so far back as those of the Vernons, its history is more illustrious, and its dignities are more exalted. The most ancient of the ancestors of the present Duke of Rutland, of whom there is direct evidence, was Sir Robert Manners, Lord of the Manor of Ethale, in Northumberland, from whom descended another Sir Robert, who married

Philippa, daughter of Sir Bartholomew de Mont Bouchier, by whom he had issue a son, also named Robert, who married Hawise, daughter of Robert, Baron de Muschamp, in the reign of Henry I. Their great-grandson, another Sir Robert Manners, married Agnes, daughter of Sir David Coupland. Their son, Sir Robert, had issue by his wife, Joan de Heton, four sons, three of whom dying without issue, the second son, William Manners, inherited the estates. He married Ellen, or Janetta, daughter of David Bagster, of Derby, by whom he had a son, Sir Robert Manners.

This Sir Robert was returned, in the seventeenth year of Edward III., as one of the principal persons in the county of Northumberland, and was

entitled to bear arms by descent. In the first year of Edward's reign, being Governor of Norham Castle, he distinguished himself by his successful defence of that stronghold against the Scots, who, "despising King Edward's youth, on the very night of that day on which King Edward was crowned, intended to take Norham Castle by surprise, and so well managed their design, that about sixteen of them had already mounted the walls. But the captain, Sir Robert Manners, being warned of the matter beforehand by one of his garrison, who was a Scotsman, had so well prepared to receive them, that of those who had mounted he took five or six, and put the rest to the sword, their companions below, upon this disappointment, retiring." In the next year he was constituted one of the "conservators of the truce made with the Scots for all hostilities to cease." Soon afterwards he was made Sheriff of the county of Selkirk, and appointed to keep and defend the forts of Selkirk and Ettrick, &c. In the fourteenth of the same reign he represented Northumberland in Parliament, and again subdued Scotch incursions. Soon afterwards he obtained a license from the king "to strengthen and embattle his dwelling-house at Fithale, in Northumberland, with a wall made of stone and lime, and to hold the same to himself and his heirs for ever." The next year he was constituted one of the commissioners to treat with David Bruce and his adherents for a peace, and subsequently was made Lord of the Marches. At the battle of Neville's Cross, in 1346, under Queen Philippa, in which the Scottish king was taken prisoner, Sir Robert displayed great valour, and was intrusted to keep charge of the prisoners, and deliver them to the Constable at the Tower of London. He died in 1355, leaving his son and heir, John de Manners (by his wife Aliva, or Alice, daughter of Henry Strather), only one year and three weeks old.

This John Manners received the honour of knighthood, and married Alice, widow of William de Whitchester; and, dying in 1402, was succeeded by his son, Sir John Manners, who was Sheriff of Northumberland, and, with his son John, was accused of the murder of William Heron and Robert Atkinson, or Akyman: they were prosecuted by Sir Robert de Umphreville, and Isabel, widow of William Heron, and were ordered to "cause 500 masses to be sung for the health of the soul of the same William Heron within one year then next ensuing, and pay unto Sir Robert de Umphreville, and Isabel, to the use of the said Isabel and her children by Heron, 200 marks." He was succeeded by his son Robert, who married Joan, daughter of Sir Robert Ogle, and had issue by her, with others, a son, Robert, by whom he was succeeded. This Sir Robert Manners married Eleanor, daughter of Thomas, Lord Roos (by Philippa, his wife, daughter of John, Lord Tiptoft, Earl of Worcester), and sister and co-heiress of Edmund, Lord Roos, "whereby he greatly increased his estate, and, among other possessions, had the ancient seat of Belvoir Castle, built by Robert de Todenei, a noble Norman, on a stately ascent, overlooking the beautiful valley adjacent (thence by him called *Belvoir*, from the fair view of the country thereabouts), and it became the chief seat of that great barony bestowed on him by William the Conqueror; which seat and barony, in the reign of Henry III., devolved upon Robert de Roos, a great baron, by marriage with Isabel, daughter and heiress of William de Albini, the fourth of that name, descended from the

said Robert de Todenei; and from the Lord Roos it came to Sir Robert Manners by his marriage," as did also many other estates in other counties. The issue of this marriage was three daughters, who each married into the family of Fairfax, and two sons. The eldest of these sons was Sir George Manners, who, on the death of his mother, became Lord Roos, and was also lineal heir to the baronies of Vaux, Trusbut, and Belvoir. He married Anne, only daughter and heiress of Sir Thomas St. Leger, by his wife Anne, daughter of Richard, Duke of York, and sister to King Edward IV., and widow of John Holland, Duke of Exeter. By this lady, who brought royal blood into the family, Sir George had a numerous family, the eldest of whom succeeded him.

That was Sir Thomas Manners, who, on the death of his father, became thirteenth Lord Roos of Hamlake, and Baron Trusbut, Riveaulx, and Belvoir. He was with Henry VIII. and his queen at the celebrated interview between that monarch and the King of France at Guisnes, and in the same reign was made Warden of the East Marches, and had many other honours granted him. In the seventeenth year of the same monarch he was created Earl of Rutland—"a title which none but the royal family had ever borne, and by reason of his descent from the sister of King Edward IV. had an augmentation to his ancient arms," or two bars azure, and a chief *gules*; which chief was augmented thus:—quarterly *azure* and *gules*:—in the first and fourth two *fleurs-de-lis*, and in the second and third a lion *passant guardant*, all *or*. He was also installed a Knight of the Garter. A few years later this nobleman was present at the second interview between Henry VIII. and Francis I.: he was also present at the marriage of his sovereign with the ill-fated Anne Boleyn; and, later on, attended Anne of Cleves to England, and was made her chamberlain. His lordship—who, besides the honours we have briefly indicated, took part in most of the events of this stirring reign, and held numerous important offices—married twice: first, Elizabeth, daughter of Sir Robert Lovel; and second, Eleanor, daughter of Sir William Paston, by the latter of whom only he had issue. To the eldest and second of that issue we now refer.

The eldest son, Henry Manners, succeeded his father, in 1543, as second Earl of Rutland. He was married twice: first, to Margaret, daughter of the fourth Earl of Westmoreland, by whom he had issue; and second, to Bridget, daughter of Lord Hussey, by whom he had no children. He was succeeded by his eldest son, Edward Manners, as third Earl of Rutland, who, dying without male issue, was succeeded by his brother, John Manners (the second son of the second Earl), as fourth Earl of Rutland. This nobleman married Elizabeth, daughter of Francis Charlton, of Apsley, by whom he had issue, with others, three sons—Roger Manners, Sir Francis Manners, and Sir George Manners—who successively became fifth, sixth, and seventh Earls of Rutland. All these dying without surviving male issue, the title passed to the descendants of the second son of the first Earl, as we shall now show.

Sir John Manners, second son of the first Earl of Rutland, and who was consequently great-grandson of the sister of King Edward IV., is the one member of this illustrious family with whom Haddon is especially connected. This John Manners, before he was knighted, became attached to Dorothy Vernon,

the youngest daughter and co-heiress of Sir George Vernon of Haddon Hall, known far and wide as "the King of the Peak," as we have already related. Disguised, it is said, as a forester or woodman, John Manners for some time lived in the woods about Haddon, in the hope of obtaining occasional glimpses of, and stolen interviews with, Dorothy Vernon; and at length so wooed that he won her, and carried her off on horseback into his own county of Leicester, and there married her. The story of this romantic elopement is one of the pleasantest episodes in the history of Haddon, and will have again to be alluded to later on. By that marriage the grand old mansion of Haddon Hall, and the other Derbyshire property of the "King of the Peak," passed into the family of Manners, and helped to swell its already large rent-roll of estates.

This John Manners, who was knighted in 1603, had issue by his wife, Dorothy Vernon, three sons:—Sir George Manners, who succeeded him; John Manners, who died at the age of fourteen years; Sir Roger Manners, of Whitwell; and Grace Manners, who married Sir Francis Fortescue, of Salden. He died June 4th, 1611; his wife died in 1584.

Sir George Manners, their son, married Grace, daughter of Sir Henry Pierrepont, and sister to the Earl of Kingston, by whom he had issue, with others, John Manners, his eldest son, who not only succeeded him, but also succeeded his own cousin George, seventh Earl of Rutland, in his title and estates, and thus became eighth Earl of Rutland. He married Frances, daughter of Edward, Lord Montague of Boughton, by whom he had issue four sons and seven daughters.

He was Sheriff of Derbyshire in the ninth and eleventh years of Charles I., and also represented that county in Parliament. His lordship was attached to the Parliamentary interest during the Civil Wars, and was one of the twenty-two peers who remained at Westminster when the king summoned both Houses to attend him at Oxford. As a consequence, his castle of Belvoir was seized by the Royalists, and was held by them and Sir Gervase Lucas, and here the king frequently resided. It was finally surrendered to the Parliamentarians in January, 1645-6. In 1649 the castle was demolished, by consent of the Earl, who soon afterwards set about rebuilding it, which he completed in 1668. During this time the Earl lived principally at Haddon Hall, where he died in 1679. Here he lived in a style of almost princely magnificence, maintaining a large number of servants and retainers, and dispensing his hospitality with a lavish hand, especially at Christmas time.\*

\* The following particulars respecting one of these open-house entertainments in 1663 are curious and highly interesting:—

	£	s.	d.
Paid George Wood, the cook, for helping in the pantry all Christmas . . .	3	0	0
Paid Robert Swindell, for helping at the like work all Christmas, and two weeks . . .	1	5	0
Paid William Green, the cook, for helping in the kitchen all Christmas . . .	1	0	0
Paid Antony Higton, turnspit, for helping all Christmas . . .	0	3	0
Paid W. Creswick, for pulling fowls and poultry all Christmas . . .	0	3	6
Paid Catharine Sprig, for helping the scullery-maid all Christmas . . .	0	3	0
Paid Thomas Shaw, the piper, for piping all Christmas . . .	2	0	0

[Given

About this time, from 1660 to 1670, although the family only occasionally resided here, there were generally killed and consumed every year at Haddon between thirty and forty beeves, from four to five hundred sheep, and a number of swine, so that there was no lack of the good things of this world for visitors to this hospitable place.

This nobleman was succeeded by his third and only surviving son, John Manners, as ninth Earl of Rutland. This nobleman was born in 1638, and, in 1679, was created a peer in his own right by the title of Baron Manners of Haddon; and in September of the same year, his father dying, he became Earl of Rutland. When twenty years of age he had married the Lady Anne Pierrepont, daughter of the Marquis of Dorchester, from whom he was afterwards divorced; and married, secondly, Lady Diana Bruce, widow of Sir Seymour Shirley, and daughter of the Earl of Aylesbury, who died in childbed. His lordship married, thirdly, Catherine, daughter of Baptist Noel, Viscount Campden, by whom only he had surviving issue. He lived a country life, and "kept up his old mansion at a bountiful old rate," and in a style of even greater magnificence and openhandedness than his father. It is said that at Haddon alone he kept seven score of servants, and that every day saw his grand old banqueting-hall filled to overflowing with retainers and guests. In 1703 the Earl was raised to the highest dignity in the realm, by the titles of Marquis of Granby and Duke of Rutland. He died in January, 1710-11, aged seventy-three, and was succeeded by his only surviving son, John Manners.

John, second Duke of Rutland, when scarcely seventeen years of age, was married to Katherine, second daughter of Lord William Russell, who was beheaded in 1683. He then bore the title of Lord Roos; and the wedding festivities seem, judging from some curious letters still extant concerning them, to have been of the most lavishly extravagant character. This lady, who was sister to the Duchess of Devonshire and to the Duke of Bedford, gave birth to five sons and four daughters, and died in childbed in 1711. The Duke married, secondly, Lucy, daughter of Lord Sherard, and sister of the Earl of Harborough, by whom also he had issue six sons and two daughters. His Grace died in 1721, and was succeeded, as third Duke of Rutland, by his eldest son, John Manners. This nobleman, who was born in 1696, married, in 1717, Bridget, only daughter and heiress of Lord Lexington (an alliance that gave him a large accession of estates), by whom he had issue thirteen children, nearly all of whom died young.

He was the last of the family who made Haddon Hall a residence.

The estates of Lord Lexington having been settled upon the younger branch of the family, the second and surviving sons, successively, took, by Act of Parliament, the additional surname of Sutton, and thus founded the family of Manners-Sutton.

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Given by my honourable Lord and Lady's command to Thomas Shaw's man	o	10	o
Given by their honours' commands to Richard Blackwell, the dancer . . .	o	10	o
Given by their honours' commands to Ottiwell Bramwell, the dancer . . .	o	10	o
Given by their honours' commands to Ottiwell Bramwell's kinswoman, for dancing . . . . .	o	5	o

The Duke, who was familiarly known as "old John of the hill," dying in 1779, was succeeded by his grandson, Charles Manners, son of the celebrated Marquis of Granby, Commander-in-Chief of the British forces in Germany, and Master of the Ordnance, who died during his father's lifetime. Charles, 4th Duke of Rutland, married Mary Isabella, daughter of Charles Noel, Duke of Beaufort, by whom he had issue four sons—viz., John Henry (who succeeded him), Charles Henry Somerset, Robert William, and William Robert Albini; and two daughters—viz., the Lady Elizabeth Isabella, married to Richard Norman, Esq., and Lady Catherine Mary, married to Lord Forester. His Grace died while holding office as Lord-Lieutenant of Ireland, and was succeeded by his eldest son, John Henry Manners, as fifth Duke of Rutland, who married Elizabeth, daughter of the Earl of Carlisle, and by her had issue, among others, his Grace the present Duke of Rutland (third son, the two elder ones having died before their father), and Lord John Manners, M.P., and Lady Elizabeth Frederica, married to A. R. Drummond, Esq., and Lady Adeliza Gertrude Elizabeth, married to the Rev. F. J. Norman. His Grace died in 1857, aged seventy-nine.

The present peer, John James Robert Manners, seventh Duke of Rutland, Marquis of Granby, Earl of Rutland, and Baron Manners of Haddon, K.G., &c., was born in 1818, and succeeded to the title and estates on the death of his brother in 1888. He has held numerous important appointments, and is well known not only for the official posts he has held in the government of this country, but for his kindly disposition and his talents both as statesman and poet. The heir to the title and estates is his son, the Marquis of Granby, M.P. for the Melton Division of Leicestershire.



*Arms of Duke of Rutland.*

The arms of the Duke of Rutland are, *or*, two bars, *azure*; augmented by a chief, quarterly, first and fourth *azure*, two *fleur-de-lis*, *or* (France), second and third *gules*, a lion *passant-guardant*, *or* (England). Crest, on a chapeau, *gules*, turned up, *ermine*, a peacock in pride, *proper*. Supporters, two unicorns, *argent*, horns, manes, tufts, and hoofs, *or*. Motto, "Pour y parvenir."

When we broke off our narrative for the purpose of giving the preceding sketch of the genealogy of the noble family of Manners, to whom glorious old Haddon now belongs, we left our readers to revel in the midst of the beauties of the meadows and of the "wandering Wye." Having thus given them time for enjoyment while we dotted down for their after perusal this account of the family, we now proceed with our pleasant task.

Having, then, given our readers as full an account as would appear necessary, both of the noble families to whom Haddon has belonged, and of the Hall itself, and told them as much of its history as will suffice for all purposes of the tourist, we take leave of this interesting pile, and proceed to speak of one or two matters connected with its immediate neighbourhood, before passing on to the fine old church at Bakewell, where lie interred so many of the families of Vernon and Manners.

Haddon has been a prolific theme for writers, and an endless source of

inspiration for poets and artists, and long will it continue to be so, for no "olden" place can be more picturesque or more romantic. It is said that Mrs. Radcliffe was so struck with it, that she laid the scene of her "Mysteries of Udolpho" here; William Bennett took it and its hospitable owner, Sir George Vernon, as the subject of one of his most successful novels, "The King of the Peak;" and Allan Cunningham, the Countess de Carabrella, and numberless other writers, have made it a theme for some of their pleasantest productions; while D. Cox, Nash, Cattermole, Harding, Rayner, Morrison, and a host of other artists, have added to their reputations by painting some of its more attractive features.

As may naturally be expected, in a neighbourhood so rich in interest as that of Haddon, some singular discoveries have at one time or other been made. Among these the Roman altar, already described, is perhaps the most important.

The opening of barrows in the neighbourhood has brought to light many interesting remains of the ancient British period, and also of Romano-British times. These consist of interments in which have been found cinerary urns, drinking-cups, bone mesh-rules, flint implements, bronze celts, and other articles.



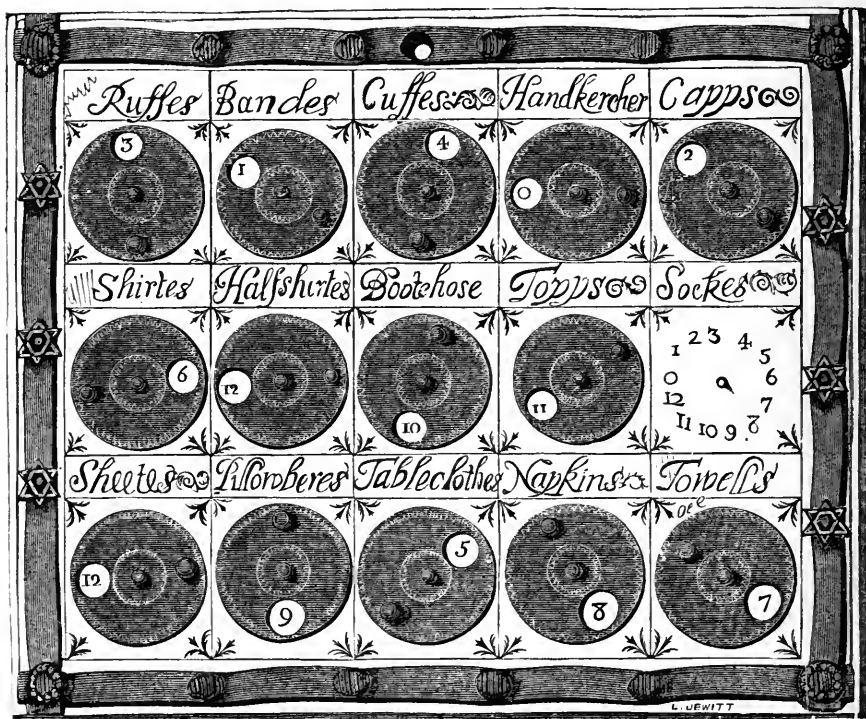
*Ring found in the Grounds of Haddon Hall.*

Some fine antlers, and parts of antlers, of the red deer—one of which, with four points at the top, measured more than three feet along its outer curve, and was six and a half inches in medium circumference—have also been found. But these are not the only remains of extinct animals found in the neighbourhood; for those of the wild dog, the wild hog, the horse, the deer, the roebuck, the goat, and the ox—both the *Bos urus* and the *Bos longifrons*—all of which once ran wild in Derbyshire, have been found in the course of deep draining near the Hall, and preserved under the careful direction of Mr. Nesfield.

Perhaps the most elegant relic yet discovered is the ring shown in our engraving, which is in the possession of his Grace the Duke of Rutland. It was found a few years ago, not far from the "Bowling Green," and is evidently of the fifteenth century, and is of extremely fine workmanship and elegant design. The hoop is wreathed, and has originally been enamelled, and bears between the foliage the inscription, in old English letters, "de boen cuer," which is one of frequent occurrence as a posy upon mediæval rings, probably, in this case, meaning *de bon cœur*, and showing the hearty affection of the giver to the receiver. The little figure engraved on the besel is St. John the Baptist, with the Lamb enfolded in his mantle, and has most likely also been enamelled. It

is probably a kind of charm-ring—*i.e.*, a ring supposed to possess physical or phylacteric qualities against epilepsy, the *mal de St. Jean*. It is of the purest gold, and weighs ninety-seven grains.

Another interesting “find” was the Washing Tally already referred to, which is of the time of Charles I., and of extreme rarity. Of this Tally, as intimately connected with the inner and home life of Haddon, at the period of the height of its hospitality and glory, we give the accompanying accurate engraving, which is



*Washing Tally found at Haddon Hall.*

drawn of a somewhat reduced size. This very interesting relic is  $5\frac{1}{2}$  inches in length, and  $4\frac{1}{2}$  in depth. It is formed of a piece of beech-wood, a quarter of an inch in thickness, covered with linen on back and sides. Its construction is precisely that of a “Hornbook.” In front, the names of the different articles of clothing are printed from a copper-plate, and protected by a sheet of horn. Around the edge, a narrow strip of thin brass, fastened down with highly ornamented nails, attaches the horn, the paper, and the linen to the wood. The “tally” is divided into fifteen squares, in each of which is a dial numbered from



o to 12, and above each square is the name of the article of clothing intended to be taken into account. These are "Ruffles," "Bandes," "Cuffs," "Handkercher," "Capps," "Shirtes," "Half-shirtes," "Bootehose," "Topps," "Socks," "Sheetes," "Pillowberes," "Table-clothes," "Napkins," and "Towells." On each of the dials is a circular brass indicator, fastened by a little pin in its centre, so as to be turned round at pleasure. Each indicator is pierced on one side, close to the edge, with a round hole, through which one number only on the dial is visible at a time, and opposite to this hole is a raised point by which the indicator can be turned as required.

Another little relic of Haddon "in the olden time" is a wooden vessel called, but of course without the slightest authority for the name, "Dorothy Vernon's Porridge-pot." It is a small basin, or bowl, of curious form, and evidently of great age, and may, doubtless, have held many a mess of porridge in its time. We give an engraving of this interesting little relic, which, along with a rude rolling-pin, is in possession of Mr. John Sleigh, and was taken away at the time of the breaking up of the establishment at Haddon Hall by one of the retainers named Dale, in whose family it has, until lately, remained. A member of this family of Dale will shortly be named in connection with a singular epitaph at Bakewell.



"Dorothy Vernon's Porridge Pot."

It may here be well to note, that although Haddon Hall is no longer used as a residence by the Duke of Rutland, he has within three or four miles of it a delightful shooting-box, Stanton Woodhouse, pleasantly situated, and charming in every respect, where he and others of his family occasionally sojourn. This and his other shooting-ledge, Longshawe, some distance across the moors of the same county, are two charming retreats for the sportsman. It may be mentioned, too, that at Rowsley, close at hand, is the splendidly-executed effigy of Lady John Manners and her infant, by W. C. Marshall, R.A.; and that the bell which now calls worshippers to this modern church is the same that in its palmy days called the lords of Haddon and their retainers to their devotions in the chapel of the Hall, which we have in the previous pages described.

Passing on from Haddon to Bakewell, the tourist will not fail to notice the Dovecote on a mound near the roadside, and from near this spot he will obtain one of the best and most charming views of the Hall to be gained from any point.

BAKEWELL CHURCH, the burial-place of some of the members of the Vernon and Manners families, to whom Haddon Hall successively belonged, is nearly two miles distant from Haddon, and may be seen on looking up the valley of the Wye. Bakewell is a pleasant and remarkably clean little market-town, built on the banks of the Wye; there are several good public buildings in the town itself, and many substantial residences in its neighbourhood. It is, however, to the church only that we now desire to call attention in a short description.

It is a cruciform building, of about 150 feet in length from west to east, and about 105 feet in width across from wall to wall of the north and south transepts,

with a noble tower and spire. It contains some extremely fine Norman and Early English features, and is lofty and remarkably well-proportioned. In the centre rises the tower, the lower part of which is square, and the upper octagonal, with the angles boldly chamfered, and this is surmounted by a lofty spire. There can be no doubt, from remains which have been found, that a



*Bakewell Church.*

church had existed on this spot from very early pre-Norman times. In Domesday Survey it is stated there were two priests for the church of Bakewell. It was afterwards made a collegiate church. It was granted by William the Conqueror to William Peverel, his natural son, but was, with the other immense possessions of that family, forfeited by attainder by one of his descendants in 1154. It remained in the possession of the Crown till it was given by Richard I.,

on his accession to the throne in 1189, to his brother, John, Earl of Mortaigne, afterwards King John. To him is traditionally ascribed the rebuilding of the nave (with the exception of the west end, which he is said to have left standing), and its endowment; but it is more probable that it was built and endowed by a Peverel, who gave part of the Bakewell tithes to Lenton Priory. In 1192 Earl John gave the church, with all its prebends and other appurtenances, to the present cathedral of Lichfield. In 1365 a chantry was founded in the church by Sir Godfrey Foljambe and Avena his wife, whose beautiful little monument will be seen on one of the piers of the nave. The nave, which was erected probably about 1110, was, until a few years back, separated from the side-aisles by semicircular arches, rising from piers of solid masonry instead of pillars. At the west end is a fine Norman doorway ornamented with beak-head mouldings and other characteristic features.

The church was extensively repaired and restored in 1841, when numerous very interesting remains were brought to light. These included an extensive series of incised sepulchral slabs of very early date, bearing crosses of various forms, and many interesting devices; several ancient crosses used as head-stones; a considerable and extremely beautiful assemblage of fragments of encaustic paving tiles; and several fragments of coped tombs, and of crosses with the interlaced ornament so characteristic of the Saxon period; as well as many stone coffins and sculptured fragments of mouldings, capitals, &c., belonging to the more ancient edifice. Of these curious remains, all that he could secure were, thanks to the zeal and care of Mr. F. Barker, preserved in the porch of the church, and consist of considerably more than fifty incised slabs—some of which are perfect, and others in fragments—and perhaps a score or two of other stones. It is also stated, and is much to be regretted, that at least four times the number of sculptured stones preserved were rebuilt into the walls during the alterations, so that, including a number taken away and now preserved at Lomberdale, there must have been from three to four hundred found. In the same porch a selection of the ornamented paving tiles is also preserved: among the patterns are many of extreme beauty and elegance.

The font is also deserving of especial notice. It is octagonal, each of its sides bearing a figure beneath a crocketed canopy. A fragment of another ancient font will be seen in the porch.

The part of Bakewell Church, however, with which we have now particularly to do is the *VERNON CHAPEL*, in which, divided from the south transept by a beautiful open oak screen, lie buried the later Vernons and the earlier members of the Manners family connected with Haddon. This chapel was, it appears, erected "late in the Decorated period, about 1360, upon the walls of the former chapel. The Early English half-pillars at each extremity of the arches had been retained, and were very beautiful examples, well worthy of imitation. The hollows of the mouldings, up to a certain height, being filled with bold roses, capitals in a different style were afterwards added to suit the decorated arches. The central pillars, with their central clustered shafts, are of singularly elegant design; the tracery of the windows partakes of the flamboyant character. The upper part of the buttresses was also altered to correspond with

the new work." It will bear comparison with any structure of the kind in England, and has been rebuilt in good taste.

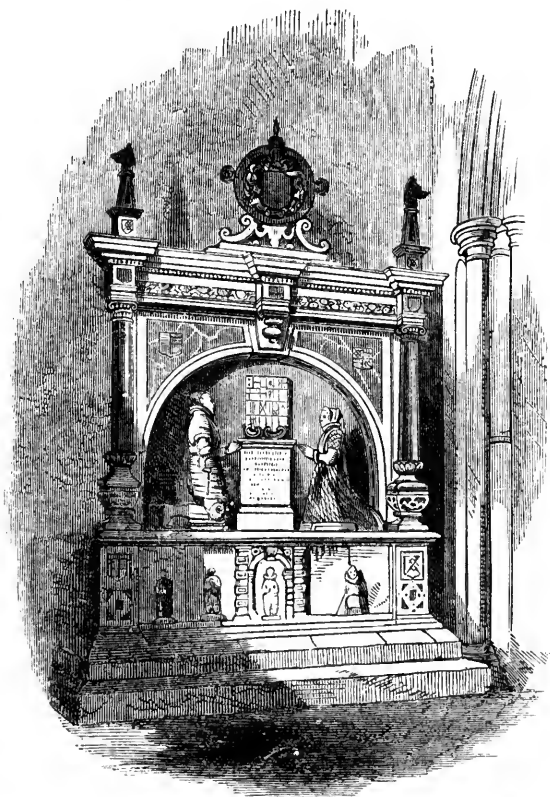
In the centre of the Vernon Chapel stands a fine altar-tomb, bearing the recumbent effigies of Sir George Vernon, the "King of the Peak," and his two wives, Margaret Taylebois and Maude Langford. This tomb is an extremely beautiful and characteristic example of the elaborately-decorated monuments of the period to which it belongs. Along its sides, under a series of canopied arches, are figures bearing shields of the arms of the Vernons and their alliances, and those of the families of his two wives. Sir George is habited in plate armour and surcoat, and wears a straight long beard and straight hair. He has a double chain and a sword. The inscription on this interesting tomb is as follows :—"Here lyeth S<sup>r</sup> George Vernon, Knight, deceased ye — daye of — an<sup>o</sup> 1561, and dame Margaret his wyffe, daughter of Sir Gylbert Tayleboys, deceased ye — daye of — 156—; and also dame Mawde his wyffe, dawght<sup>r</sup> to S<sup>r</sup> Ralphe Langford, deceased ye — daye of — anno 156— whose solles God pdon." The inscription, it will be seen, has never been finished, the blanks for the dates not having been filled up. The surcoat worn by the knight is elaborately emblazoned with his own arms with all its quarterings; and, taken altogether, this is a remarkably fine and interesting monument.

At the south end of the chapel stands, to visitors to Haddon, perhaps the most interesting of its monuments. It is that of Dorothy Vernon, about whose elopement we have already discoursed, and her husband, Sir John Manners, with their children. This lady, it will be recollected, was one of the daughters and co-heiresses of Sir George Vernon, whose monument we have just been describing, and his first wife, Margaret Taylebois; and, by her marriage with Sir John Manners, she conveyed Haddon Hall and the other Derbyshire estates of the Vernons to the family of Manners, to whom they still belong. This monument we, for the first time, engrave on the next page. It is a large and very imposing-looking erection. At the top, in the centre, is a large shield, bearing the arms of Manners with its sixteen quarterings, and on either side is an obelisk ornament, one of which bears the arms of Manners, and the other of Vernon. Beneath these are a bold cornice and ornamental frieze, on which again occur three shields with the arms, respectively—in the centre Manners impaling Vernon, and on one side Avenell, and on the other Roos.

This cornice and frieze surmount a semicircular arch, beneath which are the kneeling figures, facing each other, of Sir John Manners, in plate armour, and his wife, Dorothy Vernon, in close-fitting dress, with cap, and frill or ruff around the neck. Between them there is a pedestal, bearing the following inscription :—"Here lyeth S<sup>r</sup> John Manners, of Haddon, Knight, second sonne of Thoas, Erle of Rutland, who dyed the 4 of June, 1611, And Dorotheie his wife, one of the daughters and heiress to S<sup>r</sup> George Vernon, of Haddon, Knight, who deceased the 24 day of June, in the 26 yere of the raigne of Queen Elizabeth, 1584." Above the pedestal is a large shield, with quarterings of the armorial bearing of the families of Manners and Vernon and their alliances; the shields bearing the sixteen quarterings of Manners, differenced with a crescent impaled with the twelve quarterings of Vernon. On the spandrels are also shields of arms, the

one bearing Manners quartering Roos and two others ; and the other, Vernon quartering Avenell and two others. The lower part of the monument contains four figures of the children of Sir John and his wife Dorothy (one of which, however, is a restoration), and two shields, the one bearing the arms of Manners, and the other those of Vernon.

At the opposite or north end of the chapel is a much larger and more pre-



*Monument of Sir John Manners and his Wife, Dorothy Vernon.*

tentious monument, that of Sir George Manners, son and heir of Sir John Manners and Dorothy Vernon, and of his wife, Grace Pierrepont. At the top is a large shield bearing the arms of Manners with its sixteen quarterings, and on each side is an obelisk. Beneath these is a massive and bold cornice, supported on Corinthian pillars, forming a recess in which is a semicircular arch, elaborately carved, and over it the inscription, "The day of a man's death is better than

the day of his birth." Under this arch and cornice are the effigies of Sir George Manners and his wife, kneeling, and facing each other, while between them is a double desk, or lectern, on the front of which are the words—"Thy prayers and thine alms are gone up before thee," and a shield bearing the arms of Manners impaling Pierrepont. Behind the figures, on a tablet, is a Latin inscription, which has been thus translated:—"Sir George Manners of Haddon, Knt., here waits the resurrection of the just in Christ. He married Grace, second daughter of Sir Henry Pierrepont, Knt., who afterwards bore to him four sons and five daughters, and lived with him in holy wedlock thirty years. She caused him to be buried with his forefathers, and then placed this monument, at her own expense, as a perpetual memorial of their conjugal faith, and she joined the figure of his body with hers, having vowed their ashes and bones should be laid together. He died 23rd April, 1623, aged 54. She died——." Sir George is represented in armour, and his lady is habited in close dress, with ruff, hood or coif, and long veil. Beneath the figures of the knight and his lady, the monument is divided into two heights, each of which is formed into an arcade holding the effigies of their children. The upper arcade consists of four semicircular arches, with shields of armorial bearings in the spandrels. Within the first of these arches is the effigy of the eldest son—a "chrisom child"—who died in infancy, and is, as usual, represented bound up, mummy fashion, in swaddling-clothes; in the second, the kneeling effigy, in armour, of John Manners, who ultimately succeeded to the title of eighth Earl of Rutland; and in the third and fourth, those of two of the daughters. In the lower arcade, which is formed of five archways, the first two being semicircular and the remaining three pointed, are respectively the kneeling effigies of Henry Manners, who died at the age of fourteen, and is habited as a youth; Roger Manners, in armour; and three daughters. In the spandrels of the arches, as in the upper arcade, are a series of shields with armorial bearings. Over the nine arches are the nine inscriptions as follows:—Over the "chrisom child," "Mine age is nothing in respect of thee;" over the son and heir, "One generation passeth and another cometh;" over the youth Henry Manners, "My days were but a span long;" over the fourth son, Roger, "By the grace of God I am what I am;" over the daughters, beginning with the eldest, "A virtuous woman is a crown to her husband," "The wise woman buildeth her house," "A gracious woman retaineth honour," "A prudent wife is from the Lord," and "She that feareth the Lord shall be praised." On the pedestal, by Sir George, "Christ is to me both in death and life an advantage;" and on the opposite one, by his wife, "I shall go to him, he shall not return to me." The arms on the shields are those of Manners, differenced with a crescent; Pierrepont; Manners impaling Montague; Sutton impaling Manners; Howard impaling Manners; and the other alliances also impaled.

On the wall is a memorial to John Manners, son of Dorothy Vernon and her husband, Sir John Manners, with the inscription:—"Heare lieth buried John Manners, gentleman, third son of Sr John Manners, Knight, who died the xvi day of July, in the yeere of our Lord God 1590, being of the age of 14 yeers."

The most ancient, and certainly one of the most interesting, monuments in

the church is that of Sir Thomas de Wendesley, or Wensley, of Wensley, who was killed at the battle of Shrewsbury in 1403. It is an altar-tomb, with the recumbent effigy of the knight in plate armour, wearing the conical helmet or bascinet, and camail or tippet of chain mail, with gussets of the same at the arm-pits. His girdle, which is exceedingly rich, encircles his hips; the sword is lost, but the dagger remains. His surcoat is emblazoned with his arms, and he wears the collar of SS. On the front of the helmet is inscribed *IHC NAZAREN*.

In the chancel is an altar-tomb to John Vernon, 1477, the inscription on which runs as follows:—"Hic jacet Johis Vernon filius et heres Henrici Vernon qui obiit xii die mensis Augusti Anno Dni Mo cccclxxvii cuj anime piciet dē;" and in the Vernon Chapel is an incised slab, with the arms of Eyre.

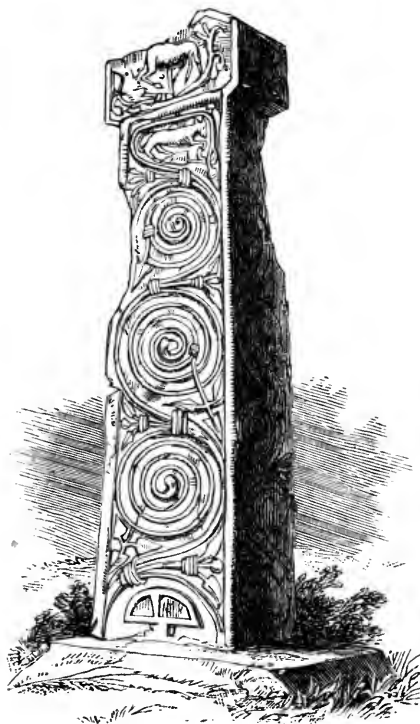
In the nave is a small but exceedingly beautiful monument bearing the half-length effigies, side by side, under an elaborately-crocketed canopy, of Sir Godfrey Foljambe and Avena his wife. The knight is represented in armour, with conical helmet or bascinet, and tippet of chain mail; his surcoat bearing the arms of Foljambe. The lady wears a reticulated caul. In each of the spandrels is a shield, the one bearing the arms of Foljambe, the other that of the family of Ireland, of Hartshorne, to which the lady belonged.

There are several tablets and inscriptions in various parts of the church which are worthy of a passing glance, and there are also some memorial stained-glass windows of good design. Among these is one in memory of the late Duke of Rutland, representing the Resurrection, bearing the following inscription:—"The above window was erected, by subscription, in memory of John Henry, Duke of Rutland, who died 20th January, 1857, aged seventy-nine years." Others are put in to the memory of the late Mr. Allcard, Mr. Jonathan Wilson, and others.

Before leaving the interior of this fine old church, it will no doubt interest the visitor to be told in fewer words, and more correctly than could be gleaned from the strange tales sometimes told in the place, the story of the uncovering of the remains of Dorothy Vernon, her husband, and other members of the family, during the rebuilding and alteration of the church. When the excavations were commenced on the site of the monument of Sir John Manners and his wife Dorothy Vernon, the remains of two persons, supposed to be the knight and his lady, were found; the skull of the one was identified as that of Sir John, by its peculiar form and its likeness to his sculptured effigy; that of the other, which lay near it, with beautiful auburn hair still attached, among which were some pins that had been used to fasten it, was naturally, and no doubt correctly, considered to be that of the once lovely Dorothy. In another part three children's leaden coffins were found, but not opened, and the bones of an infant (probably the "chrisom child" represented on the tomb of Sir George Manners) were discovered rolled up in a sheet of lead. These, no doubt, were the children of different members of the Manners family. A leaden coffin was also found which contained the body of a lady. The part of the lid over the head had been violently torn away—the piece of the sheet of lead being missing—and this coffin was carefully and thoroughly examined. The body had been buried in lime, but the part of the lid had been torn off, the head cut off, taken out, and surgically examined, and

then hastily replaced, but with the face downwards. The rest of the body was undisturbed. Several other bodies were, of course, found, as were some few other interesting matters which require no notice here.

In the churchyard, near the east wall of the south transept, stands one of the finest so-called "Runic crosses" in the kingdom. It is, exclusive of the modern pedestal, about eight feet in height: the upper limb of the cross is broken off. Of this fine old cross we give an engraving. The front of the cross, which in bad taste has been turned towards the wall, is sculptured in four heights, with figures



*Ancient Cross, Bakewell Churchyard.*

beneath arches, the upper group being the Crucifixion: the whole, however, is much defaced. The opposite side, the one shown in our engraving, is boldly sculptured, with a beautiful scroll-pattern of foliage terminating at the top in an animal, and at the bottom in a cross within a circle; on the head is a figure on horseback. The sides of the cross are sculptured in scroll-work of foliage, of much the same design as the side just described: the end of one of the limbs bears an interlaced ornament, and the other a figure. This cross, and the one at Eyam, a few miles distant, are among the most perfect and beautiful remaining examples of the early period to which they belong.

If the tourist still wishes to linger for a few minutes in the churchyard, he will find much to interest, to please, and to amuse him. To *interest* him in examining the external features of the church, especially the Norman doorway and arcade, formed of fragments of Norman work, &c., at the west end, and the beautiful doorway of Early English design on the south side, as well as the stone coffins grouped together in one corner. To *please* him, in the magnificent view he obtains of the surrounding country, es-

pecially of the valley of the Wye as it runs its zigzag course towards Haddon; and to *amuse* him in reading the strange verses which occur on some of the grave-stones which crowd around him on every side, and in the church itself. One or two of these he will, no doubt, wish to copy, for their quaintness; so, to save him trouble, we here transcribe them.

One, to the memory of a former parish clerk and leader of the choir, reads as follows:—



“ERECTED TO THE MEMORY OF PHILIP ROE, WHO DIED 12TH SEPTEMBER, 1815,  
AGED 52 YEARS.

“The vocal Powers, here let us mark,  
Of PHILIP, our late Parish Clerk  
In church, none ever heard a Layman  
With a clearer Voice say Amen!  
Oh! none with Hallelujah's Sound,  
Like Him can make the Roofs resound.  
The Choir lament his Choral Tones,  
The Town—so soon here lie his Bones.  
Sleep undisturbed, within thy peaceful shrine,  
Till angels wake thee with such tones as thine.”

Another long inscription to the memory of John Dale, barber-surgeon, of Bakewell, and his two wives, Elizabeth Foljambe and Sarah Bloodworth, 1737, thus curiously ends :—

“Know posterity, that on the 8th of April, in the year of grace, 1737, the rambling remains of the above said John Dale were, in the 86th year of his pilgrimage, laid upon his two wives.

“This thing in life might raise some jealousy,  
Here all three lie together lovingly,  
But from embraces here no pleasure flows,  
Alike are here all human joys and woes;  
Here Sarah's chiding John no longer hears,  
And old John's rambling Sarah no more fears;  
A period's come to all their toilsome lives,  
The good man's quiet; still are both his wives.”

Another reads as follows :—

“These lines, I with watery eye,  
For my dear friend indite,  
Who for his worth, none such on earth,  
Heaven crown him with true light.  
“A lawyer just, a steward most just,  
As ever sate in court,  
Who lived beloved, with tears interred,  
This is his true report.”

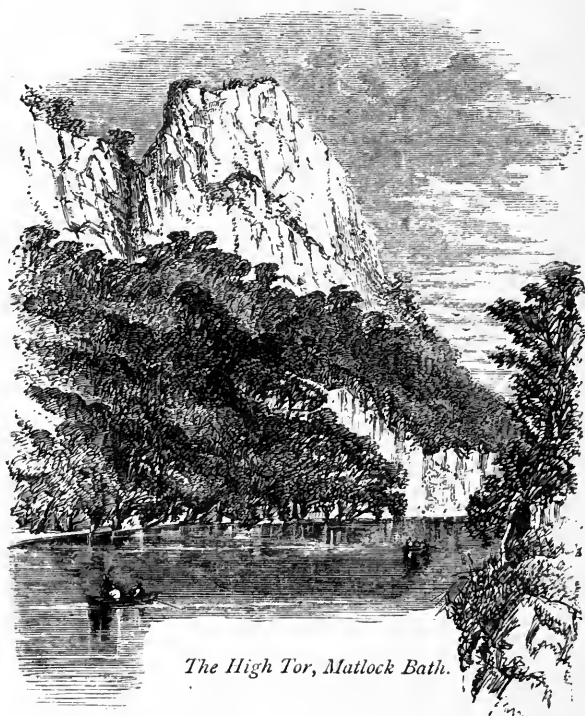
Another, locally said to have been written by Charles Wesley, brother to the founder of Methodism, reads as follows :—

“Beneath, a sleeping infant lies,  
To earth whose body lent,  
More glorious shall hereafter rise,  
Though not more innocent;  
When the Archangel's trump shall blow,  
And souls to bodies join,  
Thousands shall wish their lives below  
Had been as short as thine.”

It may be as well to note that the principal inn at Bakewell is the “Rutland Arms;” it is a family hotel, but there are also the “Castle” and other comfortable inns in the place. Opposite the “Rutland Arms” are the baths and bath-gardens. The baths, which were known to the Romans, have the reputation of being efficacious in rheumatism.

Having already very briefly alluded to the routes by which Haddon Hall may be visited, both from Buxton on the one hand, and from Derby on the other, and having then spoken of some of the attractions of Buxton, it may be well now to say a few words regarding Matlock Bath, through which the visitor will pass by rail on his journey from London, from Derby, or from the North.

MATLOCK BATH is about seven miles from Haddon Hall; and, exclusive of its baths, which are as famous as those of Buxton, and for the benefit of which the invalid may pass the season pleasantly and profitably, it has attractions of scenery which no other inland watering-place can boast. Its "High Tor," rising



*The High Tor, Matlock Bath.*

almost perpendicularly to a height of about 400 feet above the river Derwent, which flows at its base; its "Lovers' Walks," winding along by the side of the river, and zigzagging up the mountain side; its "Heights of Abraham" and "Masson" towering over the valley; its "romantic rocks," and its many caverns; its "petrifying wells," its "grottoes," and its other attractions, render Matlock Bath a place of delight to the tourist; while the surrounding district, rich in minerals, in ferns, and in other botanical specimens, and full of gorgeous scenery, is "passing beautiful," and will amply repay the pleasant labour of exploring.

At Matlock Bath the principal hotels are the "New Bath," "Walker's Terrace Hotel," "The Temple," and "Hodgkinson's," and the place swarms with lodging-houses and all things to attract and to keep the tourist. From Matlock delightful day-trips may be made to Haddon Hall, to Hardwick Hall, and to Chatsworth, the "Palace of the Peak"—the princely seat of the Duke of Devonshire; to Dovedale, with its glorious scenery, and its pleasant associations with old Izaak Walton and Charles Cotton; to the Via Gellia and its surroundings; to Lea Hurst, the early home of Florence Nightingale; and to numberless other places of interest—all easily attainable by railroad or carriage. The Railway Station is conveniently placed near to the High Tor, and there are abundance of trains both ways every day. Well-appointed carriages for hire are abundant for those who wish to drive, while boats may be had by those who wish to "dip the smooth oar" into the glassy surface of the river.

And now we take our leave of grand old Haddon. But first let us give thanks to the noble owner—the Duke of Rutland—that he freely opens its gates to all comers, keeps it in a state of neatness and order, and takes especial care that Time shall make no further inroads on the mansion of his ancestors. Preserving it for the enjoyment of all who seek instruction and pleasure there; permitting them to make of one of its rooms a dinner-room for the day; rendering it, by all these facilities, the common property of the public;

and by his occasional presence ascertaining that all is done that can be done for their happiness while in its grounds or within its walls—his Grace thus practically comments on the exhortation and protest of the Poet-laureate—

"Why don't those aced sirs  
Throw up their parks some dozen times a year,  
And let the people breathe?"—

and shows that he, as well as his princely neighbour at Chatsworth—his Grace the Duke of Devonshire—has pride in making his treasures available for increasing the happiness of the people.



*The Rutland Cavern, Matlock Bath.*

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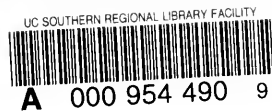
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